

# BOOK AND MAGAZINE COLLECTOR

MAR. 2002 • No. 216 £3.00



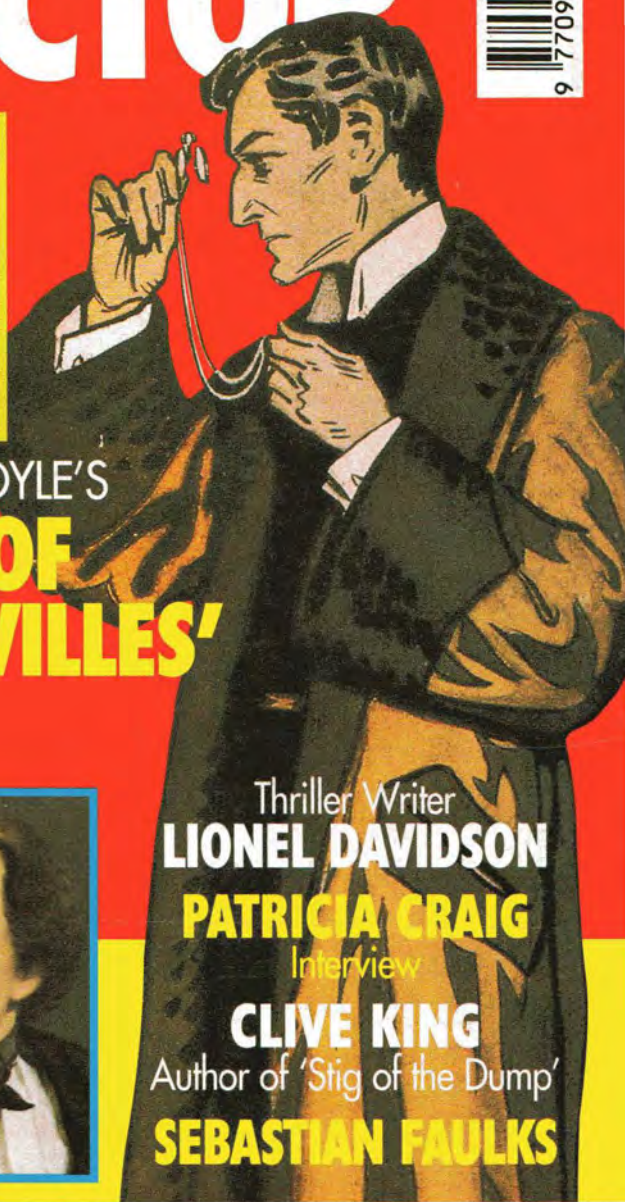
SIR ARTHUR CONAN DOYLE'S

## 'THE HOUND OF THE BASKERVILLES'

Great British  
Comic Artists No.2

**RON  
EMBLETON**

THE LIFE &  
WORKS OF  
**CHARLES  
DICKENS**



Thriller Writer

**LIONEL DAVIDSON**

**PATRICIA CRAIG**

Interview

**CLIVE KING**

Author of 'Stig of the Dump'

**SEBASTIAN FAULKS**

THOUSANDS OF BOOKS AND MAGAZINES FOR SALE & WANTED

# BOOK AND MAGAZINE COLLECTOR

No.216

MARCH 2002

**BOOK AND  
MAGAZINE COLLECTOR**  
43-45 St. Mary's Road,  
Ealing, London W5 5RQ,  
England

Publisher  
**JOHN DEAN**

Group Editor  
**PETER DOGGETT**

Editor  
**CRISPIN JACKSON**

Group Art Director  
**IAN GRAY**

Advertising Production  
**KATRINA CODMAN  
BECKY WALLER**  
bmcads@dpgmags.co.uk

Subscriptions/Back Issues  
**JANICE MAYNE**  
janice@dpgsubs.co.uk

Copyright © 2002  
Diamond Publishing  
Group Limited

Founded in 1984  
BY SEAN O'MAHONY

Printed in the UK

No copy or photograph  
in this publication may  
be reproduced without the  
express written permission  
of the Publishers

## CONTENTS

Sir Arthur Conan Doyle's 'THE HOUND OF THE BASKERVILLES' .....	6
Some Collectable Editions of 'The Hound of the Baskervilles' .....	22
<b>LIONEL DAVIDSON</b> .....	26
Lionel Davidson UK Bibliography .....	35
<b>The Life and Works of CHARLES DICKENS</b> .....	38
Some Collectable Books about Charles Dickens ..	48
<b>The Book and Magazine Collector</b> Interview: <b>PATRICIA CRAIG</b> .....	52
<b>SEBASTIAN FAULKS</b> .....	64
Sebastian Faulks UK Bibliography .....	74
<b>CLIVE KING</b> .....	76
Clive King UK/US Bibliography .....	87
<b>Great British Comic Artists No. 2:</b> <b>RON EMBLETON</b> .....	88
Ron Embleton Price Guide to Comics and Books ...	103
<b>BACK ISSUES L-Z</b> .....	106
<b>CURRENT CATALOGUES</b> .....	113
<b>LETTERS</b> .....	114
<b>SMALL ADS</b> .....	116
<b>HOW TO ADVERTISE</b> .....	122
<b>CONDITIONS OF ACCEPTANCE</b> .....	123
<b>BOOKS FOR SALE AND WANTED</b> .....	125
<b>READY RECKONER</b> .....	163

### IMPORTANT

Every endeavour has been made to ensure that all the information and values published in this magazine are as accurate and up-to-date as possible. Neither the publishers nor their agents can be held responsible for any errors of omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Naturally, the Editor will welcome any corrections at any time.



Book and Magazine Collector is published on the third Thursday of each month.

Here are the dates of the next advertising deadlines

**ISSUE**

**ADVERTISING DEADLINE**

MAY ISSUE (on sale 18th April).....12th March

JUNE ISSUE (on sale 16th May) .....9th April

## HOLMES AND THE HOUND

**T**his month sees the centenary of probably the most famous of all detective novels: Sir Arthur Conan Doyle's *The Hound of the Baskervilles*, the story of an old Dartmoor family haunted by the legend of a gigantic, hellish hound. Naturally, it takes all of Sherlock Holmes' ingenuity to solve the mystery.

The story was a huge success when it was serialised in *The Strand Magazine*, not least because it marked the 'return' of Sherlock Holmes after his shocking 'death' at the hands of his arch-enemy, Professor Moriarty. Queues formed outside shops when the monthly issues came in from the printers, and there was a huge demand for the first book edition, published by George Newnes exactly 100 years ago, in March 1902.

*The Hound* has never lost its popularity. Demand for the first edition has always been very high, and a copy in the ultra-rare dustjacket recently sold for just over £80,000. Our feature considers the genesis and publishing history of this great story, and also looks at the various adaptations and related spin-offs. The accompanying price guide lists all the most collectable editions.

Dickens is perhaps the only author to rival Doyle for consistent popularity, and it is a mark of his continuing fascination for the public that the BBC are transmitting a three-part television profile focusing on his rather murky private life. There has been a huge number of books written about Dickens' life and works, and this month's issue includes a comprehensive survey of the most important titles, from John Forster's pioneering *Life*, published just a few years after Dickens' death, to modern works such as Peter Ackroyd's 1990 biography and Claire Tomalin's revelatory book about the author's affair with the young actress, Ellen Ternan. The piece also considers bibliographies and other reference works, books about the locations featured in Dickens' stories, and studies and 'completions' of the author's final, unfinished novel, *The Mystery of Edwin Drood*.

We also publish a fascinating interview with the author, critic and anthologist, Patricia Craig. She will be familiar to collectors for her important studies of girls' fiction and women detectives, co-authored with Mary Cadogan, and it is no surprise that her enthusiasms include the works of Elsie J. Oxenham, Angela Brazil, Agatha Christie and Gladys Mitchell, as well as Irish authors such as Seamus Heaney, M.J. Farrell and Patricia Lynch. Oxenham fans will envy her discovery of virtually a complete collection of the author's works, in jackets, at a bargain price!

Our other articles feature: *Birdsong* author, Sebastian Faulks; thriller writer, Lionel Davidson; comic artist, Ron Embleton; and Clive King, author of *Stig of the Dump*.

### NEXT ADVERTISING COPY DEADLINES

12th MARCH for MAY issue; 9th APRIL for JUNE issue

Please post early – we cannot guarantee to insert late copy!

[www.maremagnum.com](http://www.maremagnum.com)

## The best site in Europe For antique books

*Online  
Reservation  
&  
Secure payment  
Service*



**Catalogues of 300 antiquarian bookdealers**  
**Free participation**

Maremagnum.com s.r.l

Largo Schuster 1, 20122 Milano - Tel: 02 45470721 - Fax: 02 45470720  
e-mail: [malavasi@maremagnum.com](mailto:malavasi@maremagnum.com)





# P.B.F.A. BOOK FAIRS

March 2002

*Always a mixed range of antiquarian and secondhand books,  
and often maps and prints for all tastes and pockets*

## March

- |               |   |
|---------------|---|
| Sun 3         | <b>SPORTING:</b> Knavesmire Suite, York Racecourse. 10.30-4, £2, ☒                                      |
| Sun 3         | <b>WILTON:</b> The Michael Herbert Hall, South Street. 10.30-4, 50p ☒                                   |
| Fri 8         | <b>ST ANDREWS:</b> Town Hall. 10-5, Free. NEW   |
| Sat 9         | <b>PERTH:</b> Salutation Hotel, South Street 10-5, Free. NEW  |
| Sat 9         | <b>CLITHEROE:</b> St. Mary's Parish Hall, Church Street. 10-4.30, 50p                                   |
| Sun/Mon 10-11 | <b>LONDON:</b> Hotel Russell, Russell Square, WC1. Noon-6; 11-7, Free                                   |
| Fri/Sat 15-16 | <b>BIRMINGHAM:</b> Medical Institute, Harborne Road, Edgbaston<br>(opp NatWest bank) Noon-7; 10-4, £1 ☒ |
| Sat 16        | <b>WOODBIDGE:</b> Community Hall, Station Road. 10-4.30, £1 ☒   |
| Sat 16        | <b>NEWCASTLE:</b> The Rutherford Hall, Ellison Place. 10-4.30, 50p                                      |
| Sun 17        | <b>BRADFORD ON AVON:</b> St. Margaret's Hall, St. Margaret's Road.<br>10.30-4, 50p ☒                    |
| Fri/Sat 22-23 | <b>HARROGATE:</b> The Crown Hotel, Crown Place, Harrogate.<br>Noon-6: 10-4.30, £1                       |
| Sun 24        | <b>HAYWARDS HEATH:</b> Clair Hall, Perrymount Road. 10-4, £1 ☒  |
| Wed 27        | <b>CAMBRIDGE:</b> Fisher Hall, Guildhall Place. 10-4, Free (A)  |
| Fri/Sat 29-30 | <b>EDINBURGH:</b> The Assembly Rooms, George Street.<br>Noon-7: 10-5, £1 ☒                              |
| Sat 30        | <b>SHERBORNE (Dorset):</b> Church Hall, Digby Road. 10-4.30, 50p ☒                                      |
| Sun 31        | <b>BRIDGE OF ALLAN:</b> Royal Hotel, Henderson Street. 10-5, £1   |
| Sun 31        | <b>STRATFORD UPON AVON:</b> Royal Shakespeare Theatre,<br>(Main House). Waterside. 10.30-4.30, £1 ☒     |

**All PBFA fairs are non-smoking events**

☒ = facilities for the disabled - (A) = disabled access only

**More information on**

**Fairline - 01763 249212** for details on forthcoming fairs

(calls last maximum 2 mins and cost no more than normal phone call)

**www.pbfa.org** for details of fairs, news & members

**Free printed calendar** on request, please send SAE

**PBFA, The Old Coach House, 16 Melbourn St., Royston, Herts, SG8 7BZ.**

**Tel: 01763 248400**

**Email: info@pbfa.org**

**Web: www.pbfa.org**

# Sir Arthur Conan Doyle's 'THE HOUND OF THE BASKERVILLES'

BY NORMAN WRIGHT AND DAVID ASHFORD

**F**ew fictional characters have had more written about them than Sherlock Holmes. The entire 'Holmes' canon consists of a mere 56 short stories and four novels; a total of only nine volumes yet, over the decades since his inception, dozens of volumes have been published exploring every aspect and facet of Holmes' life, work and bibliographical appearances. Clubs devoted to Sherlock Holmes flourish in all corners of the globe and his residence, 221B Baker Street, London, is probably the best-known address in the world. Such is the power of Holmes and the aura that has grown up around him that to many he is a flesh and blood being, and even those who have never read a word of the original stories are instantly familiar with the character and his best known accoutrements: the deerstalker cap, curved pipe and Inverness cape.

If one 'Sherlock Holmes' adventure more than any other has captured the public's imagination and consolidated their perception of the character it is *The Hound of the Baskervilles*. Over the decades since its first appearance, not only has the story remained continually in print but it has also been successfully transferred to almost every other medium, including film, TV, radio and comic strip. In *The Sunday Times* recently, *The Hound of the Baskervilles* was chosen as one of the "formative books of the twentieth century". It is fitting, therefore, that in this, the centenary year of its first book publication, we should take a detailed look at *The Hound* and its many manifestations.

The first two 'Sherlock Holmes' adventures, *A Study in Scarlet* (Beeton's Christmas Annual, 1887) and *The Sign of Four* (Lippincott's Magazine, 1890) were both moderately successful and were subsequently reprinted in book form, but it was the series of short 'Sherlock Holmes' adventures that began appearing in George Newnes' *Strand Magazine* in July 1891 that really consolidated the character's success. They were immensely popular with readers and, in 1892, Newnes collected the first twelve in volume form under the title, *The Adventures of Sherlock Holmes*.

## SERIOUS

Herbert Greenhough Smith, the *Strand's* editor, persuaded Doyle to undertake another series of 'Holmes' stories but, by this time, the author was establishing himself as a serious novelist and began to resent the time that he was devoting to the detective. "He takes my mind from better things," Doyle commented at the time and he resolved that the second series would be the last. In the twelfth story, ominously entitled 'The Final Problem', and published in the December 1893 issue of *The Strand*, Doyle killed off his detective by sending him hurtling over the Reichenbach Falls, locked in a death grip with his greatest adversary, Professor James Moriarty. Newnes issued the second collection of short stories, entitled *The Memoirs of Sherlock Holmes*, in time for Christmas 1893, but there was not much joy





*Sir Arthur Conan Doyle. He "killed off"  
Sherlock Holmes, but brought him back  
for *The Hound of the Baskervilles*.*





An illustration to L.T. Meades' 'Followed', which may have inspired Doyle.

that festive season for the character's countless fans. Sherlock Holmes was no more.

With 'The Final Problem', Doyle was resolved that he had put an end to Holmes for good and all, and was determined that the detective would never again take up his valuable time. However, a holiday with an old acquaintance sowed a seed that was to result in the detective's resurrection and what proved to be his greatest case.

In the summer of 1900, while on his way back from the South African War on the steamship, 'Briton', Doyle met and struck up a friendship with Bertram Fletcher Robinson, a journalist working for the *Daily Express*.

Later in 1900, Doyle's failure to win the Edinburgh seat in the general election, coupled with certain domestic problems, found the author at a low ebb. Early the following year, he took a short break with Fletcher Robinson at the Royal Links Hotel in Cromer, Norfolk, where the two hoped to enjoy some invigorating games of golf. One afternoon, the weather being unsuitable for a round on the course, Robinson began yarning about local legends, in particular the 'black dogs': hell hounds that tradition had it haunted many parts of the country.

## FIENDISH

As the conversation progressed and Doyle's imagination began to work, the two men began plotting a story centred around such a fiendish creature. In his excellent book, *Nightmare: The Birth of Horror* (1996), Christopher Frayling suggests the possibility that the pair read a story in a recent issue of *The Strand Magazine*, a copy of which may well have been lying

around in one of the hotel lounges. The story, entitled 'Followed' by L.T. Meade, published in *The Strand* for December 1900, concerned a venomous snake that menaces a young girl. This story climaxes at Stonehenge, where the evil creature is finally destroyed. The girl had been pursued there by the snake, her boots having been doctored with a powder irresistible to reptiles. It is obvious that, if this story had been read by either Doyle or Robinson in an idle moment, it would certainly have added to their own ideas. Whether or not this surmise is correct, what is known is that, within very few hours, they had put in place the bare bones



of the story that would become *The Hound of the Baskervilles*.

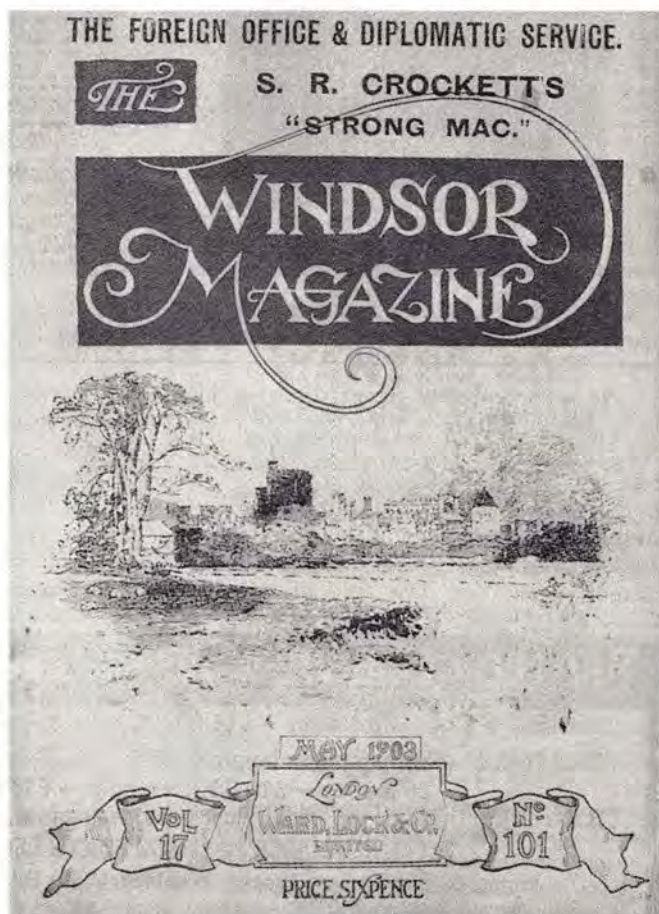
Doyle quickly realised that the story would require a strong central character and, rather than invent a new one, he decided to fall back on Sherlock Holmes. Not only would this save the effort of building up a new character, but would also make the story a winner with both his editor and the legion of Holmes fans who still pestered him for more adventures of the detective. More than that, he must also have realised that a new 'Sherlock Holmes' adventure would be a nice little earner.

Soon after their stay in Norfolk, Doyle visited Fletcher Robinson at his home on Dartmoor where he soaked in the local atmosphere, studied books on Devonshire topography and legends, and visited local sites that could be incorporated into the story. On these jaunts, Doyle and Robinson were driven by Robinson's coachman, whose name was Harry Baskerville. In later years, one of Harry Baskerville's proudest possessions was a first edition of *The Hound of the Baskervilles* inscribed by Fletcher Robinson: "With apologies for using the name."

## CONTROVERSY

Almost from the moment of the story's conception, controversy has surrounded its actual authorship and origination. In a letter written to his mother at the time of the Norfolk holiday, Doyle stated that the two men were going to write the story together. Indeed, in a letter to Greenhough Smith, Doyle indicated that the story was to be a joint effort and insisted that Robinson received equal billing in the byline.

However, by the time the first episode appeared in print in *The Strand Magazine*, this arrangement had changed. The byline was firmly that of 'Conan Doyle', and Fletcher Robinson's only credit was a brief mention in small type at the foot of the first page that stated: "This story owes its inception to my friend, Mr Fletcher Robinson, who helped me both in the general plot and in the local detail." We know that *The Strand Magazine* paid £100 per thousand words for *The Hound of the Baskervilles* — twice the rate Doyle usually received — and we also know that Robinson received one quarter of this.



*Windsor Magazine* serialised Fletcher Robinson's *The Trail of the Dead*.



# The Hound of the Baskervilles.

ANOTHER ADVENTURE OF  
**SHERLOCK HOLMES.**

By CONAN DOYLE.

CHAPTER XIV. *(continued).*

**W**HEN the hounds the huge black creature was leaping down the track, following fast upon the footsteps of our friend. So paralyzed were we by the apparition that we allowed him to pass before we had recovered our nerve. Then Holmes and I both fired together, and the creature gave a hideous howl, which showed that one at least had hit him. He did not pause, however, but bounded onwards. Yet away on the path we saw Sir Henry looking back, his face white as the moonlight, his hands raised in horror, staring helplessly at the frightful thing which was hunting him down.

But that cry of pain from the hound had blown all our fears to the winds. If he was vulnerable he was mortal, and if we could wound him we could kill him. Never have I seen a man run as Holmes ran that night. I am reckoned fast of foot, but he outpaced me as easily as I outpaced the fable professional. In less of an as we flew up the track we heard screams after screams from Sir Henry and the deep howl of the hound. I was in time to see the beast spring upon its victim, and then to see the ground, and with it his throat. But the next instant Holmes had emptied five barrels of his revolver into the creature's back. With a hot howl of agony and a vicious snap in the air it reeled upon its back, four feet pining forward, and then fell back upon its side. I advanced, running, and pressed my pistol to the shuddering, quivering head, but it was useless to pull the trigger. The giant hound was dead.

Sir Henry lay motionless where he had fallen. We tore away his collar, and Holmes breathed a prayer of gratitude when we saw that there was no sign of a wound and that the device had been in time. Already our friend's eyelids shivered and he made a feeble effort to move. Lancelotti thrust his bloody flask between the Barrett's teeth, and two frightened eyes were looking up at us.

"My God!" he whispered. "What was it? What, in Heaven's name, was it?"

"It's dead, wherever it is," said Holmes. "We've laid the family ghost once and for ever."

In mere size and strength it was a terrible creature which was lying stretched before us. It was not a pure bloodhound and it was not a pure mastiff; but it appeared to be a combination of the two—giant, savage, and as large as a small house. Even more, in the stillness of death, the huge jaws seemed to be dripping with a bluish foam and the small, deep-set, cruel eyes were ringed with fire. I placed my hand upon the glowing muzzle, and as I held them up my own fingers unconsidered and gleamed in the darkness.

"Phosphorus," I said.

"A cunning preparation of it," said Holmes, smiling at the dead animal. "There is no smell which might have betrayed its power of scent. We owe you a deep apology, Sir Henry, for having exposed you to this fright. I was prepared for a hound, but not for such a creature as this. And the dog gave us no time to move him."

"You have excused my life."

"Having first endangered it. Are you strong enough to stand?"

"Give me another mouthful of that brandy and I shall be ready for anything. So? Now, if you will help me up. What do you propose to do?"

"To leave you here. You are not fit for further adventures tonight. If you will wait, one or other of us will go back with you to the Hall."

He tried to stagger to his feet, but he was still ghastly pale and trembling in every limb. We helped him to a rock, where he sat shivering with his face buried in his hands.

"We must leave you now," said Holmes.



"HOLMES EMPTIED FIVE BARRELS OF HIS REVOLVER INTO THE CREATURE'S BACK."

(See page 361.)

The final Strand instalment with Sidney Paget's powerful illustration depicting the death of the hound.

We will probably never discover just how much Bertram Fletcher Robinson contributed to *The Hound of the Baskervilles*, but we do know that he was a skilled author in his own right. He wrote a series of detective adventures, *The Chronicles of Addington Peace* (1905), and co-wrote a detective thriller, *The Trail of the Dead*

(1904), with J. Malcolm Fraser. In *Nightmare: The Birth of Horror*, Christopher Frayling points out that when *The Chronicles of Addington Peace* was published in serial form, Robinson advertised himself as "Joint author with Sir Arthur Conan Doyle in his Best 'Sherlock Holmes' Story, *The Hound of the Baskervilles*".

## PROTEC CLEARVIEW DUSTWRAPPER PROTECTION

10 metres – £7.00; 25 metres – £14.00; 50 metres – £23.00 (17" width)

BUBBLEWRAP – 500mm wide (approx. 20")

25 metres – £10.00; 50 metres – £16.00; 100 metres – £26.00

FILM-FRONTED BAGS: for Prints, Postcards, Magazines, Ephemera, Engravings

IT IS ADVISABLE TO CHECK PRICES BEFORE ORDERING

Protec, 62 Windermere Avenue, Wembley, Middx HA9 8RY. Tel: 020 8908 4601.

Terms: CWO to PROTEC – p&p included – unless otherwise stated – UK only.

SEND FOR OUR PACKAGING SUPPLIES LIST.



One story in the 'Addington Peace' volume, entitled 'The Terror in the Snow', has a very 'Hound'-like theme, with a phantom albino wolf prowling the grounds of a Norfolk mansion. Both *The Chronicles of Addington Peace* and *The Trail of the Dead* are books of legendary scarcity and for decades aficionados were unable to read these stories and judge for themselves the merits of Robinson's writing. Fortunately, The Battered Silicon Dispatch Box of Canada recently reprinted these two titles (for details, contact: gav@bmts.com; fax: 001519-9253482). Robinson's writing style, particularly in *The Trail of the Dead*, is strikingly similar to that of *The Hound of the Baskervilles*. One of the stories in *The Chronicles of Addington Peace* is set on Dartmoor and the brooding, menacing atmosphere, so prevalent in *The Hound*, echoes throughout:

"Leaving the farm, I began to climb the cairn hill, as I must call it for want of a better name, which sheltered the farm from the north and west. It was rough walking, for the heather was set thick with granite boulders. At last I reached the top, skirted the mound set about with stones where the prehistoric chief lay sleeping — and very nearly stepped upon the body of that confounded old fellow, Thomas Hearne." ('The Tragedy of Thomas Hearne')

## CONTRIBUTION

Fletcher Robinson died suddenly in 1907 at the young age of 36 and, from that moment on, Doyle made less and less acknowledgement of his friend's contribution to *The Hound*. It has even been suggested that Doyle might have had a hand in Robinson's death in order to suppress his claim as co-author. Roger Garrick-Steele is the author of a yet unpublished book on the subject, which may shed some interesting light on the formative days of the writing of *The Hound of the Baskervilles*. However, until any hard evidence is forthcoming, we must



This Sidney Paget illustration shows the hound standing over the lifeless body of Sir Henry Baskerville's wicked ancestor.

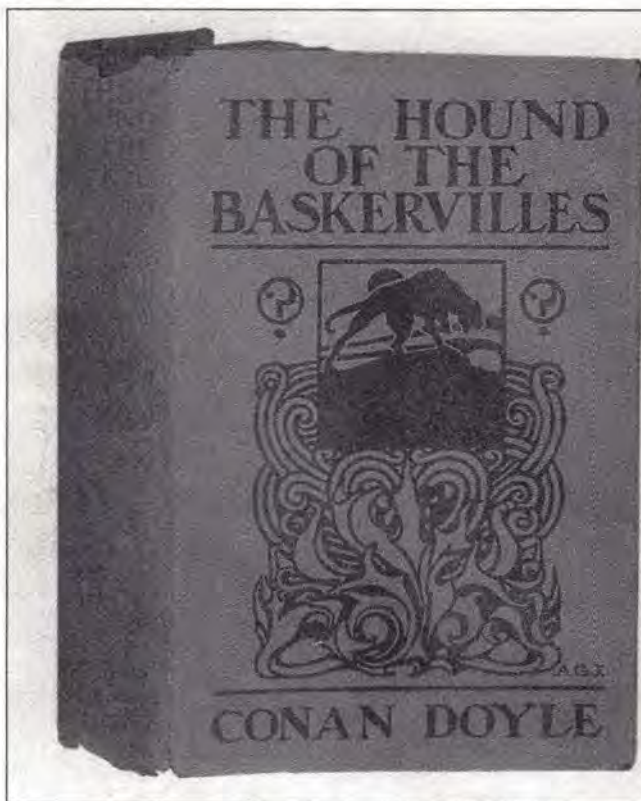
assume that Robinson did no more than provide the original idea, helped Doyle with the plot outline and acted as host on the latter's visit to Dartmoor.

A full account of all the facts presently known, together with extracts from various letters and articles on the subject written at the time or soon afterwards, can be found in Richard Lancelyn Green's authoritative introduction to *The Uncollected Sherlock Holmes*, first published by Penguin in 1983. Another very full account of the Doyle/Robinson controversy, together with a commentary on all aspects of the original Dartmoor locations, background to the folklore legends on which Doyle based his fictional legend, and many other aspects of *The Hound*, as well as a completely annotated text of the original story, can be found in the recently published book,

*The Hound of the Baskervilles: Hunting the Dartmoor Legend*, by Philip Weller. This handsomely produced volume, published by Devon Books, contains a mass of photographs related to the subject and is essential reading for anyone with more than a passing interest in the subject.

The first episode of *The Hound of the Baskervilles*, subtitled 'Another Adventure of Sherlock Holmes', appeared as the lead story in *The Strand Magazine* for August 1901. The full-page frontispiece depicted the evil Sir Hugo being pursued, and the caption 'The Hound of the Baskervilles' left readers in little doubt as to his pursuer. The serialisation was illustrated with sixty half-tone drawings by Sidney Paget that represent some of his best work. All but one episode carried a full-page frontispiece and these captured to perfection the atmosphere and flavour of the story. The first episode ended with what are perhaps the most memorable lines in the entire 'Holmes' saga: "Mr. Holmes, they were the footprints of a gigantic hound." Even after repeated reading, these are words that still raise the hair on the back of the neck.

The serialisation ran for nine episodes, coming to an end in the April 1902 issue of *The Strand Magazine*. Demand for the story was so great that, throughout the course of its serialisation, the circulation shot up and the magazine had to be reprinted as many as seven times before publication. Queues are said to have formed at news-stands and outside the publisher's offices as readers tried to obtain a copy of the story at the earliest opportunity. Despite the large print-runs, single copies of *The Strand Magazine* containing episodes of *The Hound of the Baskervilles* are quite elusive, with



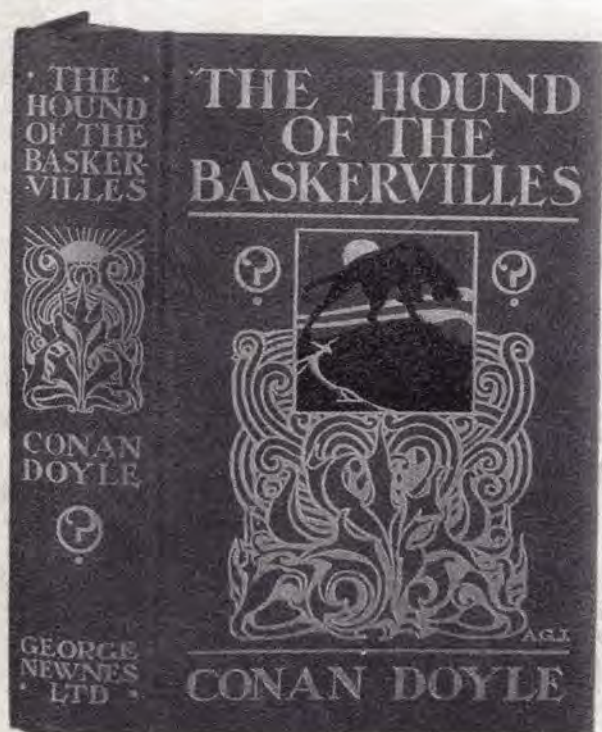
*This rare jacketed first sold for nearly £81,000 at Sotheby's.*

individual issues in Very Good condition now selling for up to £100.

Much easier to find, and far less costly, though lacking their original wrappers and adverts, are the half-year bound volumes of the magazine. *The Hound of the Baskervilles* straddles two volumes, Volume 22 (July to December 1901) and 23 (January to June 1902). Volumes from this period, complete in their blue pictorial publisher's bindings, can change hands for as much as £125 in Very Good condition, although less pristine copies sell for as little as £20-£30. Rebound copies in Very Good condition should cost no more than £50-£75.

Realising that the book publication of *The Hound* would be an instant bestseller, George Newnes Ltd took trouble over its production. When the first edition appeared on 25th March 1902, it contained sixteen of Sidney





Here is the same book with the jacket removed to show the pictorial boards.

Paget's illustrations taken from *The Strand* and was bound in scarlet cloth with an attractive black and gilt-blocked cover design — including, of course, a depiction of the beast who gave the book its title — by Alfred Garth Jones. At six shillings, it was not only an attractive addition to the bookshelf

but also good value for money, and the first printing of 25,000 copies quickly sold out. A copy of that first edition still retaining its original dustjacket caused quite a stir in the media a few years ago when it sold at Sotheby's for almost £81,000. In December, a "lovely bright" copy without the jacket but in Fine condition fetched just under £4,000 (this figure includes the 15% buyer's premium) at Dominic Winter of Swindon. A Very Good copy is likely to sell for around £1,000.

### MANUSCRIPT

To promote sales of the book in the U.S., pages of the original manuscript were framed and sent to bookshops for display purposes. The fate of most of these is uncertain, though at least one chapter, 'The Man on the Tor', survived and now reposes in the Berg Collection at the New York Public Library. That one fragment, the first page of

which is reproduced in Christopher Frayling's book, shows that Doyle originally intended to use actual place names in the story but later decided to change these to fictitious locations.

The first American edition of *The Hound of the Baskervilles* was published by McClure,

## Talatin Books

### CHILDREN'S AND ILLUSTRATED BOOKS

of all periods from pre-Victorian, including early colour printing, to later Victorian and decorative books of the 20th century.

~ Regular catalogues issued ~ Books bought ~

~ Visitors welcome by appointment ~

21 Parkstone Avenue, Emerson Park, Hornchurch, Essex RM11 3LX

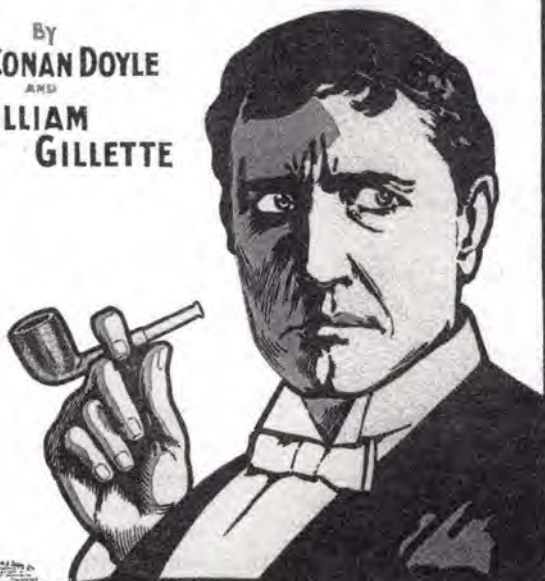
Tel: (01708) 447561 Fax: (01708) 442238 e-mail: talatin-books@talk21.com



CHARLES FROHMAN-PRESENTS

# SHERLOCK HOLMES

By  
**A. CONAN DOYLE**  
AND  
**WILLIAM  
GILLETTE**



FROM THE **LYCEUM THEATRE, LONDON.**

*A poster for William Gillette's famous stage impersonation of Holmes.*

the title in their 'Sixpenny Copyright' series in 1912; Thomas Nelson brought out a cheap edition in 1915; and John Murray, who remained the U.K. publisher of the 'Sherlock Holmes' stories in hardback form for many years, published the novel in 1918. Murray brought out their first 'Cheap Edition' in 1922 and their first collected edition, *Sherlock Holmes: The Complete Long Stories*, in 1929.

## FACSIMILES

In 1978, John Murray and Jonathan Cape brought out the *Sherlock Holmes Illustrated Omnibus*, with an introduction by Lesley Fiedler, containing facsimiles of all the 'Sherlock Holmes' stories from *The Strand Magazine* that had been illustrated by Sidney Paget. The volume, originally published in the U.S. by Schocken Books in 1975, gave the opportunity for a vast modern readership to appreciate *The Hound of the Baskervilles* in its full glory with all of its illustrations.

While every enthusiast will want to own a copy of *The Hound* with its original

Phillips & Co on 15th April 1902 and contained eight Paget illustrations. The book's welcome in the U.S. was as rapturous as that in the United Kingdom and, in quick succession, editions were brought out by The American News Co, Doubleday and Grosset & Dunlap. It was also serialised in the *Pittsburgh Gazette*.

In the early years of the century, the book was kept in print in the U.K. by a number of publishers. Smith Elder brought out a new edition in 1908; Newnes published

Paget illustrations, many will also want to add other interesting editions to their collection. The Newnes and Nelson editions have already been mentioned, but another early edition worth looking out for is the Tauchnitz edition of 1902. This went through a number of reprints, but there is an easy way to identify copies from the first printing. With these, the advertisements at the rear are dated '1902', but there is no date on the title-page. All later printings are dated on the title-page. A 'first issue' copy in Very



Good condition will now cost you in excess of £100. A more recent publication that is well worth adding to the collection is the attractive Folio Society edition published in 1987. With its black binding and yellow decoration, internal linocut illustrations by Edward Bawden and smart slipcase, it makes a handsome addition to the bookcase. This edition has an introduction by Julian Symons. For those who enjoy collecting editions with well-written introductions, another to add to the bookshelf is the Murray/Cape 'Collected Edition' of 1974 with its foreword and afterword by John Fowles.

There is a wealth of paperback editions of *The Hound*. Penguin first published the story in 1937 and since then there have been many other paperback versions. Penguin recently reprinted the story with an introduction by Christopher Frayling and a cover illustration depicting Basil Rathbone as Holmes.

Film-related editions of *The Hound* have always been popular and collectors should look out for the Granada edition of 1988

featuring Jeremy Brett, and the Sparrow edition of 1982, depicting Tom Baker as Holmes. The latter is particularly desirable, being of interest to *Dr Who* fans as well as 'Holmes' aficionados. Another paperback with *Dr Who* cross-over interest is the Puffin edition of 1982 with a splendid cover design by Andrew Skilleter, best known for his *Dr Who* book and video cover artwork.

## THRILL

Such is the power of the story that, over the decades, it has been taken up by many other media to thrill audiences who may never have read a book in their lives. The publication of *The Hound of the Baskervilles* paid dividends to actor/producer William Gillette, who had written a play based on incidents in the career of the detective. Doyle had given Gillette *carte blanche* to adapt the character in any way he liked, with the comment: "You may marry or murder or do what you like with him."

The play, simply titled *Sherlock Holmes*, was first produced in New York in



Eille Norwood was the first British actor to play Holmes on the screen, taking the role in 47 silent films.



The poster from the 1939 film version starring Basil Rathbone as Holmes.

November 1899 and brought to England in September 1901, just as the second instalment of *The Hound of the Baskervilles* appeared in *The Strand Magazine*. Although the play was in no way connected with *The Hound*, the 'Holmes mania' that was sweeping the country at the time ensured that it played to packed houses and enjoyed a long and successful run. Gillette was still performing as Holmes in the play as late as 1932.

The first film version of *The Hound of the Baskervilles* was a silent German production of 1914 that spawned a number of sequels. The first British film version was made by

Stoll Pictures in 1921 as part of their first 'Adventures of Sherlock Holmes' series. It starred Eille Norwood as Holmes and Hubert Willis as Dr Watson. Norwood made a good Holmes and played the detective in a total of 47 silent films.

## LACKLUSTRE

The first sound *Hound* was released by Gainsborough Pictures in July 1931 and starred Robert Rendel as Holmes and Fred Lloyd as Dr Watson. *Film Weekly* ran a series, 'The Diary of a Talkie', on this film over a number of weeks early in 1931, including details of Lady Conan Doyle's visit to the set to watch part of the shooting. Despite 'additional dialogue by Edgar Wallace', the film was a lacklustre affair, not helped by its modern setting. In this version, Stapleton did not seek to avoid arrest by bolting into the Great Grimpen Mire but instead escaped in a stolen motor car which inevitably crashed over a cliff in a fatal accident.

A German sound version, *Der Hund von Baskerville*, was produced in 1937, starring

Bruno Guttner as Holmes and Fritz Odeman as Watson. It has a particularly atmospheric 'flashback' sequence relating to the origin of the Baskerville curse. A copy of this film was found by the Allies in Hitler's personal film library.

Without a doubt, the best-remembered Holmes of the sound era is Basil Rathbone, who made his debut as the detective in the 1939 Twentieth Century-Fox production of *The Hound of the Baskervilles*. This was the first time a 'Sherlock Holmes' story had been filmed as a period drama and, despite a few shortcomings, Ernest Pascal's



script kept fairly close to Doyle's original story.

Probably the most obvious failure of the film was Nigel Bruce's interpretation of Watson as a total duffer. As Bruce went on to portray the Doctor in a similar fashion in a further thirteen films and countless radio episodes, a whole generation grew up believing Watson to be nothing more than a bumbling fool.

A facsimile of Pascal's final shooting script has recently been published as a large card-wrapped volume with the publisher imprint, 'Hollywood', on the front cover. This fascinating volume reveals the large number of changes that were made between the 'final script' and the edited film.

The first colour version of *The Hound* was released by Hammer in 1959 with Peter Cushing as Holmes and Andre Morell as Watson. Despite a number of fairly major storyline changes, many enthusiasts regard this as the best film version of the book. While there was no 'book of the film' as such, the 1959 Murray paperback edition, bearing a wonderfully atmospheric cover painting by Val Biro that was retained on paperback editions for a decade, had a wraparound band announcing the Hammer film. Copies retaining this band are now very scarce and sell for up to £25 in Very Good condition.

Cushing played Holmes again in the 1968 BBC TV colour series that included a two-part adaptation of *The Hound of the Baskervilles*. This two-parter has just been released on video and DVD by BBC Education. Incidentally, Cushing played Holmes yet again in the 1984 TV film, *The Masks of Death*.

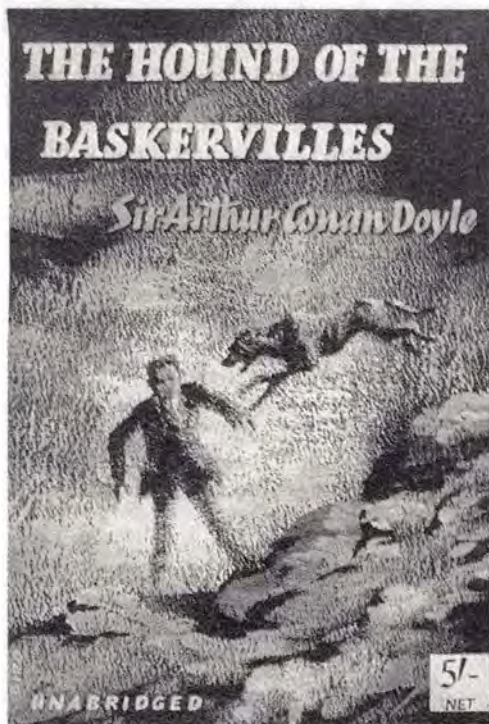
*The Hound* has been a very popular subject for film

makers and, since the 1960s, there has been at least one film or TV version of the story almost every decade. The best thing about the 1972 Universal TV film is the presence of Stewart Granger as Holmes, although William Shatner (of *Star Trek* fame) is fun to watch, playing both Stapleton and Sir Hugo. The scenes illustrating the legend are particularly well done. Perhaps the less said the better regarding the unfunny pastiche version of 1977 starring Peter Cook and Dudley Moore. The 1983 adaptation is simply awful: badly constructed with a poor script and ineptly acted, apart from the forceful and always entertaining Ian Richardson as Holmes.

The Granada TV version of 1988 is far superior to all these but is nonetheless disap-



Peter Cushing played the detective in the 1959 Hammer version.



**SHERLOCK HOLMES AT HIS BEST**  
*The World-famous Mystery Thriller*

Val Biro provided the atmospheric cover illustration for the 1959 Murray paperback edition of *The Hound*.

pointing. One expected more from this version as the Granada series as a whole has proved to be first class, with excellent scripting and with the unsurpassed playing of Jeremy Brett as Holmes and Edward Hardwicke (originally David Burke) as Watson. The latest (2000) version is an American TV movie starring Matt Frewer (best known as the cyber-personality, 'Max Headroom') as Holmes and Kenneth Welsh as Watson. It is a fairly good though unremarkable adaptation, with a good Watson, a reasonably savage hound but, unfortunately, a rather zany, eccentric Holmes who lacks charisma or intellectual charge.

*The Hound of the Baskervilles* readily lends itself to audio dramatisation. The first version to be broadcast on British radio, alas

now no longer in the BBC archive, began its six-part serialisation on 6th May 1958. It was written by Felix Felton and starred Carleton Hobbs as Holmes and Norman Shelley as Watson. Hobbs and Shelley made the roles very much their own during the 1950s and '60s, featuring in dramatisations of around fifty of the short stories and all four of the 'Sherlock Holmes' novels. Their second interpretation of *The Hound of the Baskervilles* was for *Saturday Night Theatre* in August 1961.

## LANDMARK

In 1983, a four-part BBC radio adaptation of *The Hound* had the outdoor scenes actually recorded on Dartmoor and also had the distinction of having one of the present writers playing the part of Stapleton! The part of Holmes himself was well played by Alec McCowen. The most recent radio dramatisation of the story featured Clive Merrison as Holmes and the late Michael Williams as Dr Watson. It was a landmark dramatisation as it was the final play in a

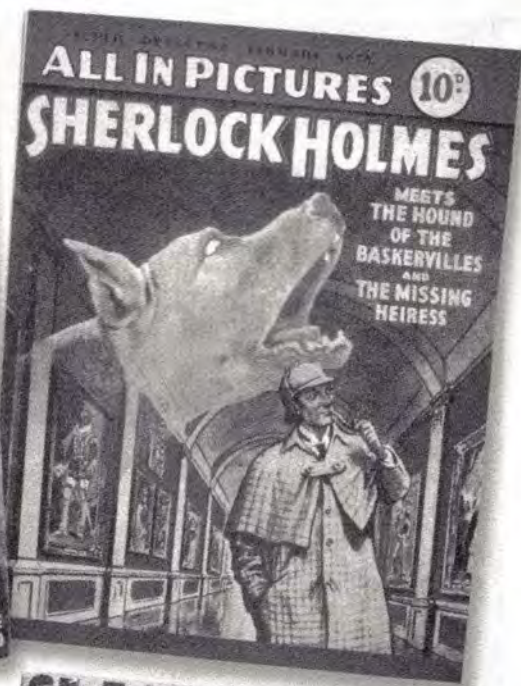
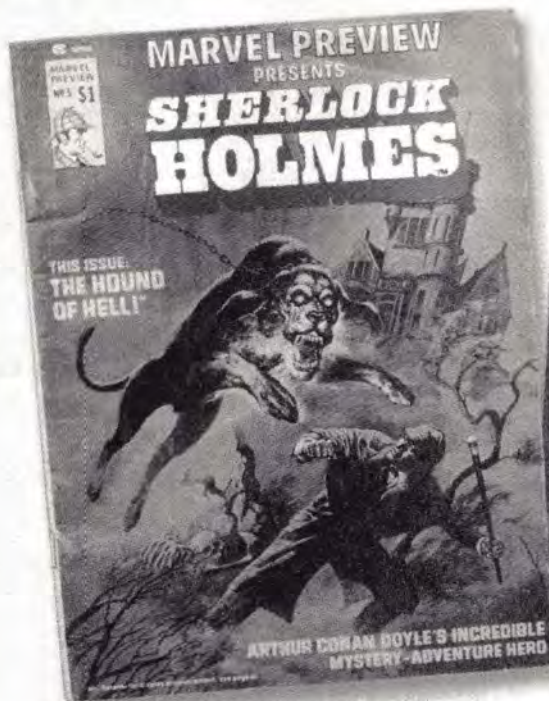
# The Hound of the Baskervilles

A Sherlock Holmes Mystery  
 Sir Arthur Conan Doyle



The excellent 1985 Gallery Books edition utilised stills from an American cartoon version of the story.



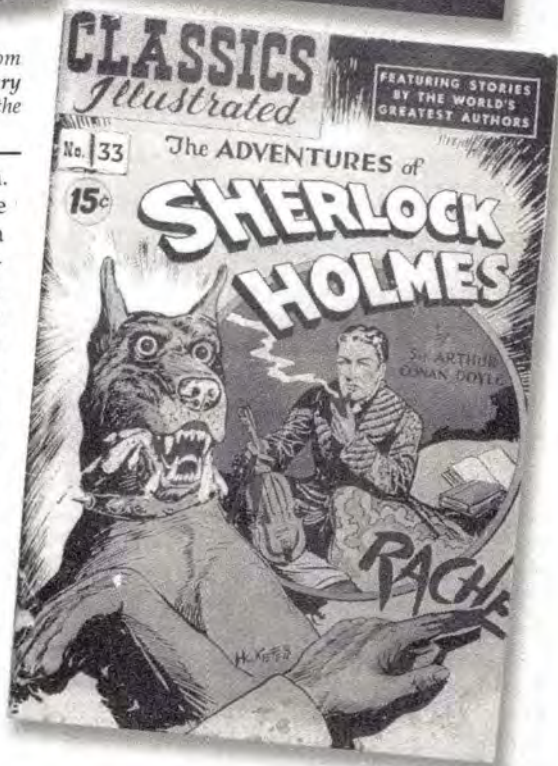


Three picture-strip versions of *The Hound*, from *Marvel Preview* (above), *Super Detective Library* (top right) and *Classics Illustrated* (right). Only the *Marvel* version does justice to Doyle's classic story.

cycle of the entire 'Sherlock Holmes' canon. This series is unique in featuring the same two actors in all sixty stories. This version of *The Hound* has been released on audio-tape as part of the 'BBC Radio Collection'.

Younger readers have been reasonably well served with specially simplified versions that manage to keep to the essential spirit and storyline of *The Hound*. There have been school editions, the aforementioned 1982 Puffin edition, and even a Ladybird Book. The latter, however, is a big disappointment. Poorly adapted — the vital Seldon/Barrymore incidents are completely omitted, taking much of the mystery away — and, moreover, limply illustrated.

Much better (and far more appealing to today's youngsters) is a version published in 1985 by Gallery Books, an imprint of W.H. Smith Publishers Inc. The excellent adaptation is by Richard





THE NEW  
SHERLOCK HOLMES NOVEL

# THE REVENGE OF THE HOUND



Michael Hardwick

Michael Hardwick's sequel, *The Revenge of the Hound*, was published by Weidenfeld & Nicolson in 1988.

Widdows and, as a bonus, there is a short, authoritative biography of Doyle as well as an introduction telling the background to the story. The full-colour illustrations, although obviously stills from an American cartoon film, are nevertheless fairly authentic in their depiction of costume, architecture and, most importantly, the Dartmoor landscape.

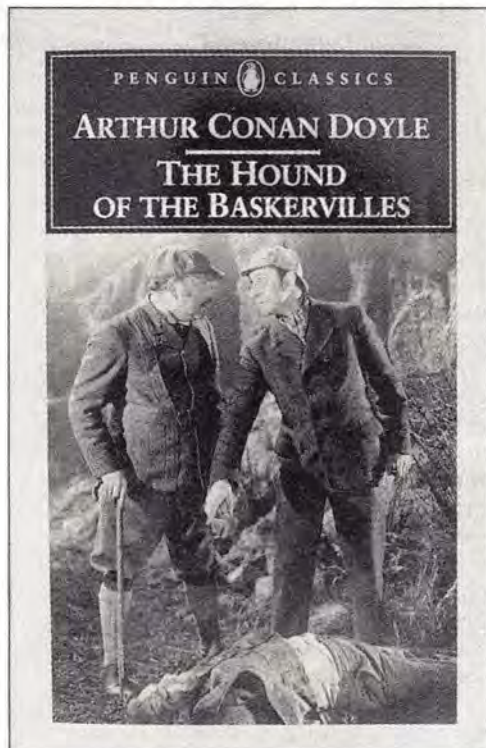
## LONG-RUNNING

This is more than can be said for the majority of picture-strip versions of *The Hound*. A long-running series of strips featuring 'Sherlock Holmes' adventures, originating in the U.S. and drawn by Frank Giacoia, was syndicated throughout the world, appearing in the U.K. in the *Evening Standard*. *The Hound of the Baskervilles* segment was reprinted in the U.K. as part of *Super Detective Library* No 78 in April

1956. This strip was not only poorly drawn but lacked any feel for Doyle's characters or the world of Sherlock Holmes. Giacoia's idea of Dartmoor has to be seen to be believed.

The *Classics Illustrated* version (also, of course, American) has a quite acceptable cover drawn by H.C. Kiefer, who has obviously based his Sherlock Holmes on the American stage actor, William Gillette. Unfortunately, the interior strip is appallingly drawn with no sense of place, period or atmosphere. The script, although lacking in all sense of style, keeps fairly close to the book, apart from the dramatic ending which has the detective springing bodily onto the hound to rescue Sir Henry, and Watson pulling at one of the animal's rear legs to get him off Holmes!

Yet another American strip interpretation of the story was published as Nos 5 and 6 of



*The Hound of the Baskervilles* was recently reissued as a Penguin Classic, with Basil Rathbone on the cover.



the *Marvel Preview* series in 1975-6. The artwork by Val Mayerik and Tony Dezuniga is far better than the Giacoia drawings, and Doug Moench's script is first class, not only keeping closely to the original story but also to Doyle's original words.

However, the best picture-strip version of the story was drawn by Robert Forrest for the innovative children's magazine, *Look and Learn*. Forrest's interpretation of *The Hound of the Baskervilles* began its twelve-week run in the magazine in December 1967. His work was immensely atmospheric and truly captured the feel of both Victorian London and the bleakness and desolation of Dartmoor. *Look and Learn* reprinted the strip in the late 1970s.

Two interesting sequels to *The Hound* have been published in recent years. One, entitled *The Revenge of the Hound*, was written by Michael Hardwick and published by Weidenfeld & Nicolson in 1988. It is 1902 and an enormous, sinister hound — disturbingly similar to the Baskerville beast — is roaming Hampstead Heath. This is a well-written novel, satisfyingly-plotted in authentic Doyle style.

### ATMOSPHERE

The other sequel, simply entitled *The Moor*, published by St Martin's Press in 1998, has the hound back in its proper demesne, Dartmoor. This book is part of a series written by the American author, Laurie R. King, featuring Mary Russell and her husband, Sherlock Holmes. Purists may well shiver when they hear someone has dared to marry off Holmes but will most probably be favourably surprised on reading it. The premise of this novel is fascinating: that the real-life character of Sabine Baring-Gould (see BMC 186), "squire and parson of Lew Trenchard, antiquarian and one of the foremost living experts on the history and life of Dartmoor", invites Holmes to Lew House to investigate rumours that the Hound "has been seen again, running free on the Moor". Although the plot itself is disappointingly thin, the moody atmosphere of the Moor is beautifully captured, and the character of Baring-Gould vividly portrayed.

## T. VENNETT-SMITH

Est. 1989

One of the Country's  
leading professional Sporting auctioneers

Will sell by auction  
Cricket, Football  
& Sports Memorabilia  
on

**19th, 20th & 21st March 2002**

at  
THE OLD GRANSTAND  
COLWICK RACECOURSE  
NOTTINGHAM

---

**Tuesday 19th March at 1pm**  
Boxing, Olympics, Speedway,  
Tennis, Golf, Motor Racing,  
Horseracing and other general  
sports, over 500 Lots

---

**Wednesday 20th March at 12 noon**  
EXCELLENT SELECTION OF FOOTBALL  
RUGBY LEAGUE AND UNION  
800 lots

---

**21st March 12 noon**  
Part IV of the Library of a  
Yorkshire Gentleman, Part II of the  
Doug Wright Archive  
900 Lots

---

The Auction includes Autographs,  
Postcards, Cigarette & Trade Cards, Prints,  
Programmes (300 lots), Books (250 lots),  
Wisdens (100+ lots), Yearbooks, Equipment,  
Photographs, Tickets, Ceramics etc.

---

Illustrated catalogues £10, overseas £14 & £13  
Credit cards accepted

**SEE our website** [www.vennett-smith.com](http://www.vennett-smith.com)

T.Vennett-Smith,  
11 Nottingham Road, Gotham,  
Notts, NG11 0HE, Tel. 0115 9830541,  
Fax 0115 9830114,  
email [info@vennett-smith.com](mailto:info@vennett-smith.com)

The *Hound of the Baskervilles* has been described as the best detective story ever written and featured recently in a list of the key books of the twentieth century. The story has never been out of print and new films, comics and radio adaptations of Conan Doyle's masterpiece regularly appear. It has been thrilling readers and collectors alike for 100 years and its popularity shows no sign of abating as it enters its second century.

Special thanks to Phil Woolley of the Black Cat Bookshop, 90 Charles Street, Leicester LE1 1GE, for help with details of various editions of 'The Hound of the Baskervilles' drawn from his extensive stock of Sherlockiania, and for the price guide.

The BBC/Peter Cushing 'Hound of the Baskervilles' video is available for £19.99 plus £1.50 p&p from: BBC Learning, Room A3022, 80 Wood Lane, London W12 0TT.

## SOME COLLECTABLE EDITIONS OF 'THE HOUND OF THE BASKERVILLES'

A guide to current values of books in Very Good condition without/with dustjackets.

### ORIGINAL SERIALISATION

- 'STRAND MAGAZINE': Individual Issues (nine issues: August 1901 to April 1902; with original wrappers and advert pages) ..... each £75-£100  
'STRAND MAGAZINE': Bound Volumes (Volume 22 [July to December 1901: containing the first five episodes] and Volume 23 [January to June 1902: containing the final four episodes]; in blue pictorial publisher's binding) ..... each £100-£125 (rebound: £50-£75)

### HARDBACK EDITIONS

- FIRST BOOK EDITION (scarlet cloth with black and gilt-blocked cover design by Alfred Garth Jones; sixteen illustrations by Sidney Paget) (George Newnes, [March] 1902) ..... £800-£1,200 (£75,000+)  
FIRST U.S. EDITION (eight illustrations by Sidney Paget) (McClure Phillips, U.S., 1902) ..... £300-£400  
TAUCHNITZ EDITION (paperback; first issue with rear advertisements dated '1902' but no date on the title-page) ('Tauchnitz Collection of British and American Authors' series Volume 3571 [A. Conan Doyle No 29], [1902]) ..... £100-£125  
SMITH ELDER EDITION (Smith Elder, 1908) ..... £100-£125 (£150-£200)  
SIXPENNY EDITION (Newnes: 'Sixpenny Copyright' series, 1912) ..... £20-£25 (£35-£50)  
NELSON EDITION (Thomas Nelson, 1915) ..... £20-£25 (£35-£50)  
JOHN MURRAY EDITION (John Murray, 1918) ..... £15-£20 (£35-£50)  
'COMPLETE LONG STORIES' EDITION (John Murray, 1929) ..... £15-£20 (£35-£50)  
COLLECTED EDITION (with introduction and afterword by John Fowles) (John Murray/Cape, 1974) ..... £4-£6 (£15-£25)  
FOLIO SOCIETY EDITION (internal linocut illustrations by Edward Bawden; black binding and yellow decoration; in slipcase) (The Folio Society, 1987) ..... £15-£20

### PAPERBACK EDITIONS

- FIRST PENGUIN EDITION (Penguin, 1937) ..... £12-£15  
FILM TIE-IN EDITION (with wraparound band advertising the Hammer film starring Peter Cushing) (John Murray, 1959) ..... £6-£8 (£20-£25)  
PAN EDITION (with introduction and afterword by John Fowles) (Pan, 1975) ..... £4-£6  
FIRST PUFFIN EDITION (cover illustration by Andrew Skilleter) (Puffin, 1982) ..... £4-£6  
TOM BAKER TIE-IN EDITION (Tom Baker cover) (Sparrow, 1982) ..... £6-£8  
JEREMY BRETT TIE-IN EDITION (Jeremy Brett cover) (Granada, 1988) ..... £4-£6

### OTHER BOOK EDITIONS

- 'SHERLOCK HOLMES ILLUSTRATED OMNIBUS' (Schocken Books, U.S., 1975) ..... £10-£15 (£25-£35)

### COMICS

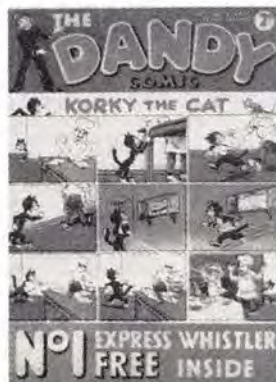
- CLASSICS ILLUSTRATED No 33 ('THE ADVENTURES OF SHERLOCK HOLMES') (January 1947) .. £25-£30  
SUPER DETECTIVE LIBRARY No 78 (April 1956) ..... £25-£35  
MARVEL PREVIEW PRESENTS SHERLOCK HOLMES Nos 5 and 6 (two issues) (1975-76) ..... each £6-£8  
LOOK AND LEARN (with 'The Hound of the Baskervilles' strip) (1967-8; reprinted 1970s) ..... each £4-£6

### FURTHER READING

- Green, Richard Lancelyn (editor): THE UNCOLLECTED SHERLOCK HOLMES (paperback) (Penguin, 1983) ..... £3-£5  
Weller, Philip: THE HOUND OF THE BASKERVILLES: HUNTING THE DARTMOOR LEGEND (Devon Books, 2001) ..... in print £24.95



# COMIC BOOK POSTAL AUCTIONS LTD



Dandy Comic No. 1 (1937)	Beano Comic No. 1 (1938)	TV21 No. 1 (1965) [vfn]
Estimate £1800-2200	Estimate £3000-3500	Estimate £150-200
• SOLD £4840.00	• SOLD £6820.00	• SOLD £262.00
	WORLD RECORD PRICE	

## SPRING CATALOGUE CLOSING 5th MARCH

- We offer THE BEANO COMIC Nos. 22 and 75 (first and second Xmas issues) with Nos. 25, 31-35 (1939) and two DESPERATE DAN original artworks from 1938 by Dudley Watkins.
- COMMANDO War Stories In Pictures 1-100; TV CENTURY 21 1-200 and Bubble Gum Card sets of MARS ATTACKS, LOST IN SPACE & SUPERMAN IN THE JUNGLE.
- RUPERT LITTLE BEAR'S ADVENTURES (1924); HOLIDAY COMICS sold at the seaside (1930s); EAGLE Membership Card, signed letter and diary from 1952.
- Our U.S. section includes Dick Ayers' SGT. FURY original sketch; AMAZING SPIDER-MAN, AVENGERS and X-MEN first issues and the fourth part of our Silver Age DC collection in high grades.

For a copy of our March catalogue post us your name and address enclosing £2 worth of first class stamps or £1's worth if you can tell us the title of Commando comic's first story...

# COMIC BOOK POSTAL AUCTIONS LTD

40-42 Osnaaburgh St, London NW1 3ND Tel: 020 7424 0007 Fax: 020 7424 0008  
Email: comicbook@compuserve.com Website: <http://www.compalcomics.com>





# BLOOMSBURY

## MODERN FIRST EDITIONS

attract capital prices at  
London's specialist  
Auctioneers and Valuers

*Sell your books in the heart of Britain's  
thriving Modern First Editions market.*

We are currently accepting material for our next sales of  
**Modern First Editions** in March and June 2002.

Please contact **Rupert Powell** for further information on 020 7833 2636/7

3 & 4 Hardwick Street, London EC1R 4RY

tel: 020 7833 2636/7 and 020 7923 6940 fax: 020 7833 3954

e-mail: [info@bloomsbury-book-auct.com](mailto:info@bloomsbury-book-auct.com) [www.bloomsbury-book-auct.com](http://www.bloomsbury-book-auct.com)



# BOOK AUCTIONS

## *Some recent prices...*

Douglas Adams, <i>The Hitch Hiker's Guide to the Galaxy</i> , 1979	£305
G.K. Chesterton, <i>Four Fautless Felons</i> , 1930	£495
A.B. Cox, <i>Jugged Journalism</i> , 1925	£470
Ian Fleming, <i>Diamonds Are Forever</i> , 1956	£1115
Salman Rushdie, <i>Satanic Verses</i> , one of 12 special copies on vellum, signed and bound in full goatskin, 1988	£1760
Martin Amis, <i>The Rachel Papers</i> , signed by the author, 1975	£423
Three signed letters from Martin Amis to his close friend Rob Henderson, c.1985	£517
William Burroughs, <i>The Naked Lunch</i> , with T.L.s inserted, 1959	£1233
William Burroughs et al., <i>Minutes to Go</i> , one of 1000 copies, signed by all of the four authors, 1960	£705
Agatha Christie, <i>Death on the Nile</i> , 1937	£1292
Agatha Christie, <i>Appointment with Death</i> , 1938	£1997
Ian Fleming, <i>Casino Royale</i> , 1953	£6462
James Joyce, <i>Finegan's Wake</i> , 1939	£1170
John Le Carré, <i>The Looking-Glass War</i> , signed presentation copy, 1965	£587
John Le Carré, <i>The Spy who Came in from the Cold</i> , 1963	£400
Larry Niven, <i>Ringworld</i> , first English edition, 1972	£705
George Orwell, <i>Nineteen Eighty Four</i> , 1949	£1645
Philip Pullman, <i>His Dark Materials: Northern Lights</i> , signed by the author, 1995	£1762
Ian Rankin, <i>The Flood</i> , 1986	£634
Ian Rankin, <i>Knots &amp; Crosses</i> , signed by the author, 1987	£764
J.K. Rowling, <i>Harry Potter and the Philosopher's Stone</i> , one of 500 copies, 1997	£9400
J.K. Rowling, <i>Harry Potter and the Chamber of Secrets</i> , uncorrected proof copy, 1998	£1762
Evelyn Waugh, <i>Robbery Under Law: The Mexican Object Lesson</i> , 1939	£1175

# LIONEL DAVIDSON

DAVID HOWARD PROFILES THE CARTIER DIAMOND  
DAGGER WINNING THRILLER WRITER

**O**n the face of it, Ruth Rendell and Lionel Davidson have little in common. Rendell is a prolific, high-profile crime writer with countless television adaptations to her name; Davidson has minimal media exposure, publishes infrequently and has a small but loyal following.

They do however share one remarkable achievement. They are the only novelists to have won the Crime Writers' Association Gold Dagger (see BMC 142) on more than two occasions. Rendell has carried off the award a record four times, which probably comes as little surprise — especially as she's written close on fifty novels.

What is surprising, though, is the fact that Davidson has won it on three occasions — and he's written just eight novels. This achievement becomes even more astonishing when you realise the Award is open to the legions of American crime writers who publish on these shores.

It's an accomplishment that last year earned Lionel Davidson a much deserved Cartier Diamond Dagger, the CWA's lifetime achievement award. Other Diamond Dagger winners include the likes of Rendell herself, Colin Dexter, John Le Carré, Eric Ambler and a host of other crime writing luminaries.

Davidson is perhaps the least well-known of all these, although it could have been so



Lionel Davidson (left) receives the CWA Diamond Dagger from Cartier managing director, Armand Bamberger.



different. Had Davidson been able to capitalise on the success generated by the award of his third Gold Dagger for *The Chelsea Murders* in 1978, then it's likely he'd be talked of today in the same breath as his Diamond Dagger-winning colleagues. Instead, the head of steam he'd generated as a writer of distinctive thrillers and crime novels was dissipated by a sixteen-year publishing hiatus that allowed lesser writers to steal the limelight.

It didn't do much for his collectability either. Previously highly sought after, his star waned somewhat during this period, and this feature seeks to redress the balance, give a view to the merits of Davidson's writing — and there are many — and provide a guide to the prices of Davidson's first editions, which are surely some of the best bargains around.

## RELIC

Lionel Davidson was born in Hull, Yorkshire, eighty years ago on 31st March 1922. His mother came from Vilnius in Lithuania and his father was from Poland. Both were of Jewish origins and Davidson's knowledge of the faith informs his writing, most notably in *A Long Way to Shiloh* (1966), which is largely set in Israel and has a plot based on the search for an Old Testament relic.

Soon the family moved to Streatham in South London, where Davidson left school early to become an office boy at *The Spectator*. One of his jobs was to open the post and present the fiction editor with short stories written by literary hopefuls. Always an avid reader, Davidson seized the opportunity, penned several stories and included them in the editor's in-tray using a pseudonym. The result was a story called 'The Ferry' which became Davidson's first published work.

Soon, Davidson joined the Keystone Press Agency, but the war intervened and in 1941 he headed for the Pacific to serve with the Royal Naval Submarine Service. In 1946, he returned to the Keystone Agency who subsequently sent him all over a now blighted Europe to report on the consequences of war and the subsequent political and social developments.

# NIGHT OF WENCESLAS

thriller

by

LIONEL DAVIDSON

*Tension  
to the point of  
nearunbearability!*

Great novel, pity about the jacket. Davidson's debut, *The Night of Wenceslas* (1959), is a tour de force.

It was whilst he was reporting in Prague that he got the idea for his first thriller, *The Night of Wenceslas*, which was published in 1960.

It was a debut to die for. Davidson grabs his readers by their lapels and drags them through an espionage thriller written with such dazzling and uncluttered sharpness that it puts most other so-called thrillers to the sword. This focused spare prose was to become a hallmark of Davidson's writing regardless of the genre he was working in.

Re-reading the novel for this feature, I'd forgotten just what a *tour de force* it is. I read the 224 pages in just two sessions. Indeed, the first fifty pages are sensational, an object lesson in how to set up a story, pepper it with intrigue and set up a cunning double-cross at the beginning to capture the reader's attention. From there, Davidson adds a Buchanesque chase across Prague in the middle, and further stirs

# THE ROSE OF TIBET

**"Is Lionel Davidson  
today's Rider Haggard?  
His novel has  
all the excitement  
of 'She' and  
'King Solomon's Mines'  
—Daphne du Maurier**

**LIONEL DAVIDSON**

*The Rose of Tibet prompted Daphne du Maurier to compare Davidson to the great Rider Haggard.*

the brew with pulse-quickenings revelations towards the end.

The principal character in *The Night of Wenceslas* is Nicholas Whistler, a debt-ridden employee of the British arm of a Czech glass-making company which has diversified into 'sidelines' when its market diminished. The company initially belonged to Whistler's father and had been given over to a colleague on the understanding that the shares would be handed over to Nicholas when he came of age and gained a grounding in the business. It is a vague agreement that seemed to Nicholas to forever fade into the future, and it's here Davidson immediately creates friction by pairing the gullible Nicholas with a duplicitous boss and a girlfriend intent on making something of her man before she agrees to marry him.

When Nicholas's dreams of escaping his job and debts seem to be fulfilled by a large legacy, he falls into a double-cross that forces

him to visit Prague not once but twice. Initially, the story concerns the search for a secret glass formula, but the plot deepens and darkens when the real reason behind Nicholas's visit leads to him being hunted by the police.

Critical reaction to Davidson's debut was little short of ecstatic. The *Observer* reviewer called it "brilliant", and *The New York Times* (Harpers issued *Wenceslas* in 1961) referred to Davidson as "masterly". More recently, Peter Hitchens in the *Daily Express* referred to *Wenceslas* as probably the best thriller written since the war.

More substantial accolades followed when the Crime Writers' Association awarded the book their Gold Dagger, and The Author's Club followed with their own award for the year's most promising debut. It was enough to persuade Davidson to give up his day job — he'd now become a freelance journalist and editor — and concentrate on his fiction full-time.

## A LONG WAY TO SHILOH

**Book Society Choice  
Book-of-the-Month  
Club Choice**

**LIONEL DAVIDSON**

*A Long Way to Shiloh* (1966) focuses on the search for the legendary gold candlestick from Solomon's temple.



A wonderful book then, and one that can be spoken of in the same breath as Le Carré's *The Spy Who Came in from the Cold* and Len Deighton's *The Ipcress File*, especially in their attempts to bring a gritty new realism to the espionage thriller.

For collectors, *The Night of Wenceslas* is one of the mainstays of Davidson's work, although alas it's also his most difficult book to locate. Further disappointment lies in the dustjacket. As a Gollancz publication, it came in the standard in-house plain yellow design which has nothing to recommend it save that a long run of titles can look eye-catching on a shelf. Unfortunately, Davidson joined Jonathan Cape in the late 1960s and scuppered that particular pleasure.

### EXPENSIVE

Unsurprisingly, *The Night of Wenceslas* is also the most expensive of Davidson's first editions, though it also represents outstanding value when compared to comparable works by Deighton and Le Carré. Whereas 1960s firsts by those two heavyweights might fetch four-figure sums, a Fine jacketed copy of *The Night of Wenceslas* weighs in at a bargain £75-£100. Incidentally, *The Night of Wenceslas* was filmed as *Hot Enough for June* in 1963 with Dirk Bogarde, Robert Morley, Leo McKern and John Le Mesurier.

One of the ways in which Davidson's writing path has differed from many of his peers is in its continual change of direction. Whereas many authors find a successful formula and bleed it dry, Davidson has persistently experimented in different genres.

His second novel, *The Rose of Tibet* (1962), is a case in point. It's a straightforward *Boy's Own* adventure story of the sort that is rarely written today and is quite frankly a breath of fresh air. One might almost say a breath of mountain air, as *The Rose of Tibet* is partly set in the mountain kingdom — then, as now, in political turmoil.

Inspiration for the story came during a winter walk in Kew Gardens, when Davidson



*The Holocaust casts its shadow over Davidson's 1968 thriller, **Making Good Again**, his first for Jonathan Cape.*

spotted the body of a dead dog in a drift of melting snow. Thinking that it looked like a bear, he went to a local library ostensibly to get out a book on bears and noticed they had a display of books on Tibet. Such is the way that

**Next issue  
on sale  
Thursday  
21st March**

novels are born — and, yes, a bear does feature in the story.

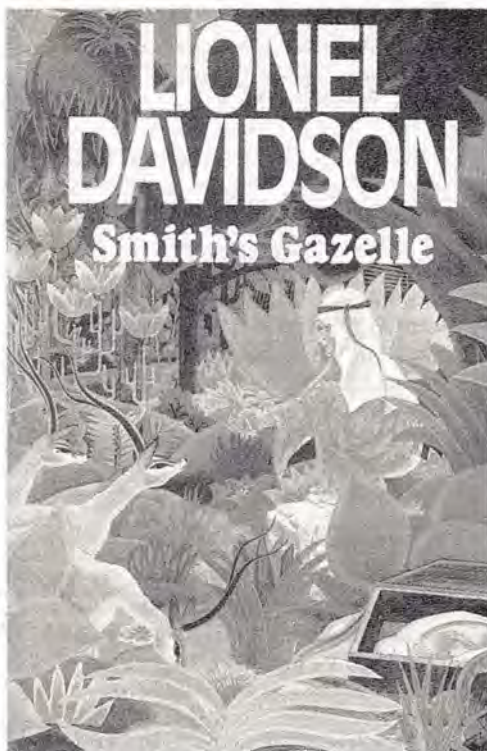
Davidson's principal character this time is Charles Houston, a London art teacher whose ambitions to become a full-time artist have been thwarted by the responsibility of becoming his half-brother's keeper. When his brother lands a job with double his salary, Charles begins to think that he might have missed the boat — a conviction that deepens when his brother's new job with a film company leads him to exotic locations with Charles stuck at home in Fulham.

To spice up his boring existence, Charles begins an affair with a young married woman — sex is never far from the surface in much of Davidson's work — but even this begins to pall as the long hot summer drifts towards autumn. Charles's languor is soon dispelled, though, but not in the way he had hoped. Hugh, his brother, suddenly goes missing while filming near Mount Everest, and Charles embarks on a mission that takes him through India and Sikkim and a number of other locales before he reaches Tibet.

### RIDER HAGGARD

There, his arrival at the forbidden monastery of Yamdring leads to Charles falling in love with the abbess, Mei-Hua, a she-devil in her eighteenth incarnation. A unique confluence of omens, and not a little language difficulty, leads to Charles being proclaimed as the prophesied saviour from the West.

From that storyline, it's not surprising that Daphne du Maurier posed the question, "Is Lionel Davidson today's Rider Haggard?", while Graham Greene declared: "I hadn't realised how much I'd missed the genuine



Davidson's 1971 novel, *Smith's Gazelle*, concerns the attempts to save a herd of almost extinct deer.

adventure story until I read *The Rose of Tibet*."

For collectors, *The Rose of Tibet* is significantly easier to find than its elusive predecessor, though copies are by no means common, especially in Fine dustjackets. Gollancz's jackets from this period tended to tear quite easily and the yellow is prone to staining. Expect to pay £35-£50 for a Fine copy in a comparable dustjacket.

Despite the success of his first two novels, Davidson was not entirely comfortable with writing adventure or thriller novels for adults, so in 1965 he published something entirely different: a children's book called *Soldier and Me*, which failed to find a British publisher but was issued by Harper of New York.

This work appeared under the pseudonym of 'David Line', a fact which will surprise many collectors. In fact, Davidson wrote five children's titles in all, with *Run for Your Life* (1966), *Mike and Me* (1974) and *Screaming High*

**GRANGE**  
LEISURE CENTRE,  
Bepton Road,  
Midhurst,  
West Sussex  
GU29 9HD,  
Tel: 01730 816841

*The Grange*  
at Midhurst

Something for everyone  
The Collector • The Enthusiast • The Browser • The Bookworm

**BOOK FAIR**  
SUNDAY 24TH MARCH  
10.00am - 4.00pm. Admission free



(1985) also carrying the 'David Line' pseudonym, and *Under Plum Lake* (1980) appearing under his real name. Though not particularly sought after, the David Line books now fetch up to £20 in Fine condition with the dustjackets, and *Under Plum Lake* — which features some distinctive illustrations by Mike Wilks — as much as £25.

Meanwhile, Davidson continued his adult thrillers with the outstanding *A Long Way to Shiloh* (1966). This was far more than a simple adventure story. Instead, Davidson provides a plot that is part treasure hunt, part historical detection, part baffling mystery, and draws the strands together with some vividly realised characterisations.

Principal among these is Dr Laing, a somewhat libidinous Philology Professor who becomes mired in the race to decipher a fragment from the Dead Sea Scrolls and find the true Menorah, the great seven-branched gold candlestick stolen from Solomon's temple in 70AD.

### KIDNAP

When success seems near, some Arabs kidnap the professor, who at length manages to escape during some memorable scenes in the desert and the Dead Sea. In the (quite literally) cliff-hanging ending, Dr Laing finally stumbles on a possible clue as to the whereabouts of the missing artefact, but be warned that nothing is quite as it seems.

Although all Davidson's books have been critical successes, *A Long Way to Shiloh* was also a popular hit, staying in the U.K. bestseller charts for many weeks. It also won Davidson his second CWA Gold Dagger. Today, collectors will have to pay a very reasonable £15-£20 for a Fine first edition in the disappointing yellow 'in-house' dustjacket. *A Long Way to Shiloh*, was retitled *The Menorah Men* in the U.S., where it was published by Harper.

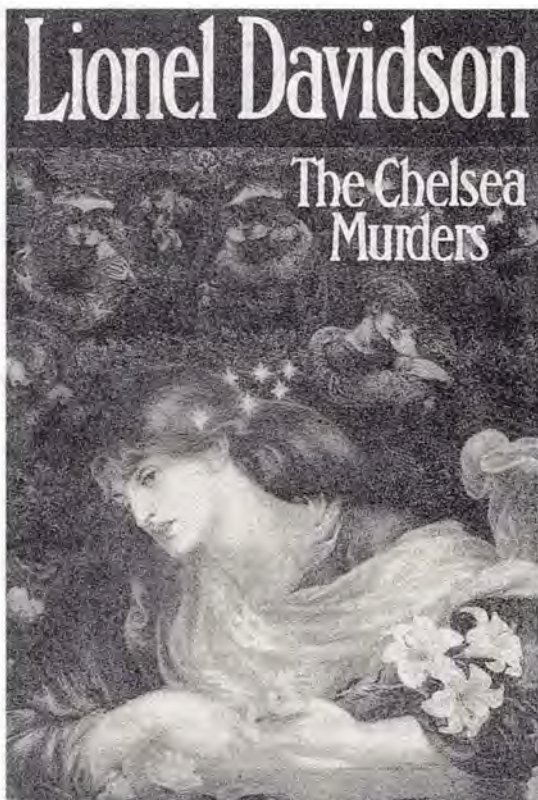
Shortly after the Six-Day War in 1967, Davidson moved to Israel with his wife, Fay Jacobs — they married in 1949 — and their two sons. The result of his return to the Jewish homeland was *Making Good Again* (1968), Davidson's attempt to make

some sense of the most disturbing episode in the world's recent history — the Holocaust.

Sombre as this may seem — and there is a particularly bleak chapter at the Auschwitz memorial — Davidson tackles this difficult subject with his customary bright humour, notably when the usually sedate hero frenziedly resists a drunken seduction.

Because the author is Lionel Davidson, *Making Good Again* is not a Nazi thriller in the accepted sense. For a start, it's set after the war, in a Germany bankrupt of moral guidance and dependent on the largesse of its vanquishers.

Indeed, *Making Good Again* possibly owes more to the recent phenomenon of legal thrillers than it does to the World War Two genre. This is largely because the novel's protagonist is English lawyer, James Raison, who is trying to settle a reparations claim from the family of a



Davidson won his third CWA Gold Dagger for his 1978 whodunnit, *The Chelsea Murders*.

wealthy Jewish banker, Helmut Bamberger, who disappeared mysteriously during the conflict.

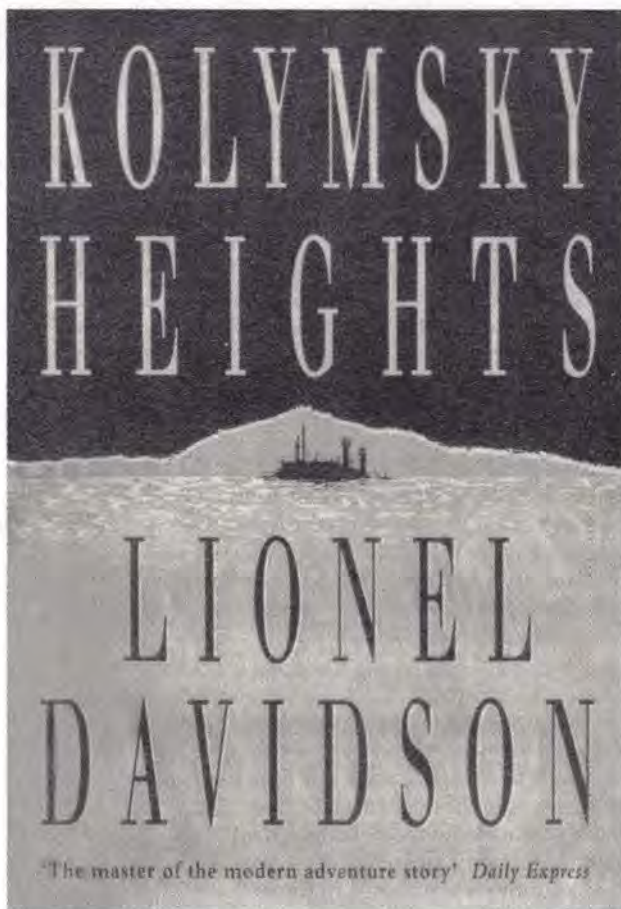
Where Davidson scores over many other writers is in his ability to make his readers really care about what is happening. Here, his measured unravelling of the plot, including a totally plausible volte-face, is masterfully achieved, and I really wanted to know the fate of the banker who had stashed his fortune in a Swiss bank just as the lights went out all over Europe

## DESIGN

Again copies of *Making Good Again* are reasonably priced (£20 maximum for Fine, jacketed copies), and at least this time the jacket has something to recommend it. Davidson had defected to Jonathan Cape when they accepted his 1966 children's title, *Run for Your Life*, and thankfully they commissioned an unusual photographic design from Bill Botten, featuring — among other items — a pile of German coins and a Barbie doll!

Despite Lionel Davidson's propensity to experiment in his fiction, *Smith's Gazelle* (1971) can really be considered as a work apart from the main body of his writing. Neither adventure novel nor espionage thriller, *Smith's Gazelle* has something of a 'Green' theme, albeit long before the term came into use.

The story, told in the usual vivid manner, concerns the preservation of a herd of almost extinct deer. Unsurprisingly perhaps, the novel became something of a favourite with students in the post-hippy era. And not just students: in *The Sunday Telegraph*, Rebecca West referred to *Smith's Gazelle* as the best novel she had read that year, and thought it to be "as good as the young Rudyard Kipling".



After a sixteen-year hiatus, Davidson made a stunning comeback with his 1994 thriller, *Kolymsky Heights*.

Fine copies of *Smith's Gazelle* in their Rousseau-inspired dustjackets currently fetch a very reasonable £15-£20. Incidentally, book club editions are numerous — you have been warned.

The novel that followed was a return to more familiar Davidson territory. *The Sun Chemist* (1976) falls firmly into the espionage bracket, though with a typically original twist. The seeds for the book were sown during the fuel crisis of the early 1970s when the oil-rich Arab nations turned off the tap. Davidson began to consider a 'what if?' scenario. He pondered the question of what would happen if someone had chanced upon a formula to



replace oil. He dated the discovery of the formula in the mid-1930s, when it didn't much matter, and turned the novel partly into a treasure hunt to unearth the unconsidered papers of the Israeli scientist concerned.

With the behaviour of nations over oil always the subject of considerable moral debate, it was a theme to die for. Add to that a particularly diverting plot, together with Davidson's vivid prose and a scattering of well-targeted jokes, and you have another near-perfect thriller. To emphasise the point, *The Spectator* chose *The Sun Chemist* as "beyond question the book of the year". £10-£15 should secure a Fine example in a pristine dustjacket.

The publication of *The Chelsea Murders* (1978; known as *Murder Games* in the U.S.) coincided with Davidson's return to Britain. He settled in Hampstead, North London, where he still lives today with his second wife, Frances, whom he married in 1989.

The most parochial of his works, *The Chelsea Murders* is a neatly plotted detective story set in London's bohemian art world. It pays homage to the classic detective stories of the golden era and sends them up at the same time.

Personally, I found the book a little disappointing compared with Davidson's other titles. That said, my opinion jars with most other critics — indeed, *The Chelsea Murders* won the Gold Dagger for that year — but I stand by my judgement that it's the least effective of his novels.

## PAINTING

One thing in its favour is the dustjacket. Probably the best to be found on any of Davidson's books, it features a detail from a Rossetti painting entitled 'The Blessed Damsel'. It is still fairly easy to find Fine examples of *The Chelsea Murders* in the jacket, and these should cost no more than £15 on today's market.

By the time *The Chelsea Murders* was published, Lionel Davidson must have been fairly satisfied with his writing career. With a backlist of titles selling well internationally, and three Gold Daggers to his name, he had carved a successful niche for himself in a fiercely competitive world. Had he known that his next thriller would not be published for sixteen years, he might have had a different attitude.

# CORFE BOOKS

163 STATION ROAD, ADDLESTONE, SURREY KT15 2BA

Fax or Telephone 01932 850674

Quality books bought and sold.

Specialist in Military, Fiction or Non-fiction.

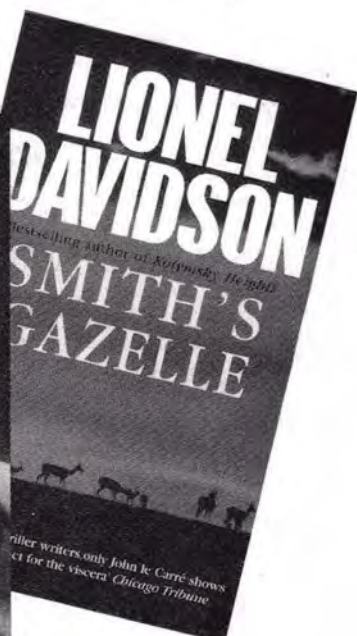
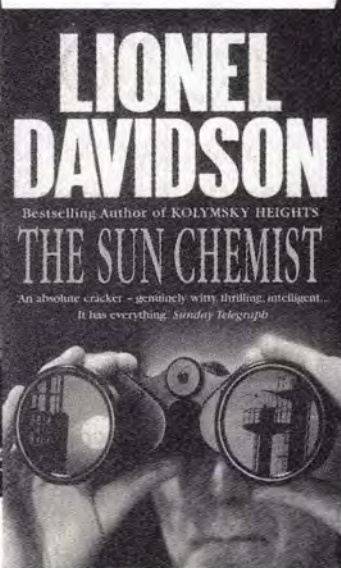
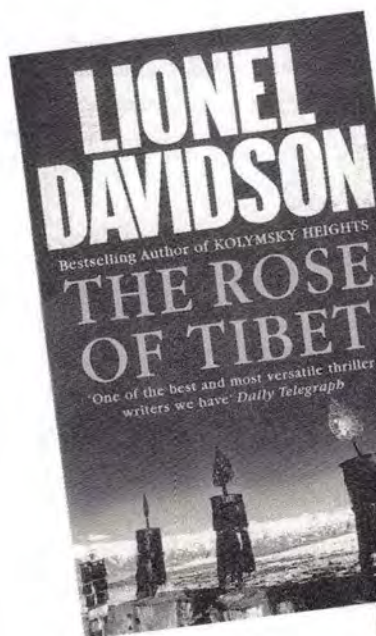
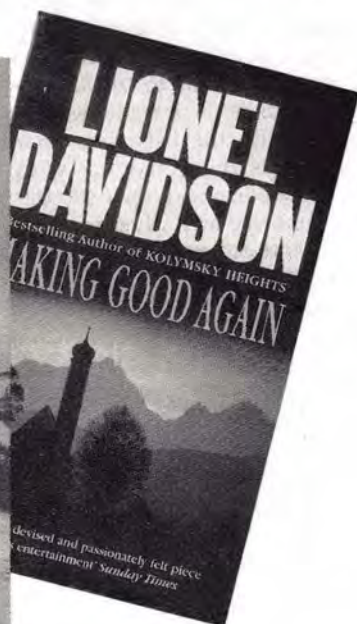
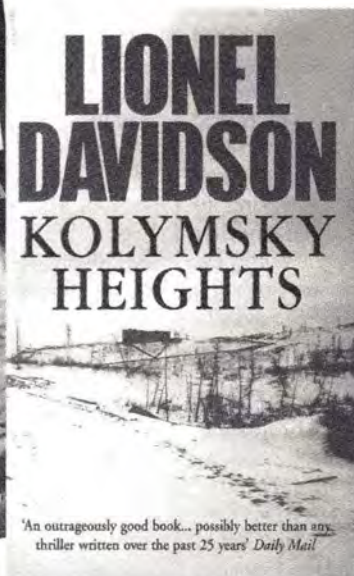
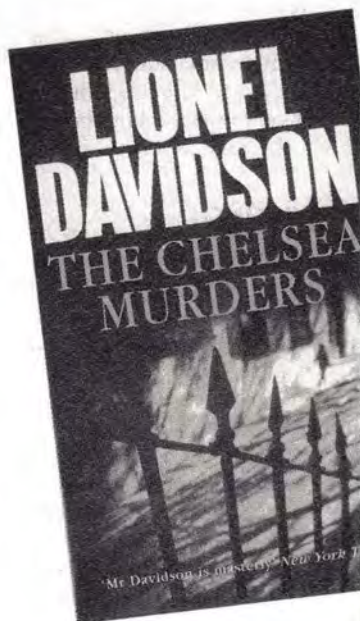
Spy novels: Fleming, Deighton etc. Antiques, Architecture.

Book finding service, Wants lists worked on, no obligation.

Always interested in purchasing Local Histories.

Buyer will call to view single items to complete libraries.

We are close to railway station, supermarkets and car parks.



Following Davidson's receipt of the Cartier Diamond Dagger, Arrow have reissued all eight of his thrillers in attractive paperback editions. Hopefully, they will introduce many new readers to this outstanding novelist.



So why did another novel take so long? Many people thought that he'd retired — after all, he once described the slog of writing a novel as "like getting into a boxing ring and taking a really good hiding". But he never stopped working. Davidson simply has high standards. "I started two novels and got to about 60,000 words," he explains, "but I didn't like them!"

His comeback, *Kolymsky Heights* (1994), was certainly worth waiting for as it's one of the most powerful and atmospheric thrillers I've ever read. Three years in the writing, it is Davidson's longest and most ambitious work, opening in the stuffy confines of Oxford academe and concluding in Siberia, at the Kolymsky Heights of the title. In between, Davidson pulls all the tricks in the thriller writer's armoury, but it's all done with such brio that at times it leaves you quite breathless.

Davidson had obviously done his research. His knowledge of the Siberian Arctic, for example, suggests that he might have spent most of his life there, and even extends to which type of truck is most suitable for the terrain. All this might have been obtrusively tacked on to the plot, but each snippet of information is germane to the action.

Davidson's hero in *Kolymsky Heights* is also one of his best ever creations. Johnny Porter is a Canadian Red Indian linguist and some-

thing of a natural rebel. He is sent to Siberia to investigate the odd activities at a Russian scientific establishment that is so secret that none of its employees are allowed to leave — ever. Romantic interest is supplied in the comely shape of Komarova, a medical officer who becomes the book's heroine. I will not give away any more of the story, except to say that *Kolymsky Heights* joins the small group of thrillers which I consider worth re-reading.

## JACKET

For collectors, the first edition is an easy book to find and there's really no reason to settle for anything less than a Fine example. Incidentally, the jacket is of the 'let's-put-as-much-silver-foil-on-as-possible' school of design, which is not to my particular taste but is effective in its way. £10-£15 should be enough to secure a Fine copy.

As he is now eighty years old, it seems unlikely that we will see any more books from Lionel Davidson. That would be a pity because he is a writer with that rarest gift — a natural storytelling ability. I'm sure posterity will judge him as one of our most distinguished thriller writers, and it's time that collectors woke up to the fact. Somewhat unfashionable at present, his books are a bargain — and that's something we all like.

# LIONEL DAVIDSON UK BIBLIOGRAPHY

A guide to current values of first editions in Fine condition without/with dustjackets.

## NOVELS

THE NIGHT OF WENCESLAS (Gollancz, 1960) .....	£8-£10 (£75-£100)
THE ROSE OF TIBET (Gollancz, 1962) .....	£6-£8 (£35-£50)
A LONG WAY TO SHILOH (Gollancz, 1966) .....	£3-£5 (£15-£20)
MAKING GOOD AGAIN (Cape, 1968) .....	£3-£5 (£15-£20)
SMITH'S GAZELLE (Cape, 1971) .....	£3-£5 (£15-£20)
THE SUN CHEMIST (Cape, 1976) .....	£3-£5 (£10-£15)
THE CHELSEA MURDERS (Cape, 1978) .....	£3-£5 (£10-£15)
KOLYMSKY HEIGHTS (Heinemann, 1994) .....	£3-£5 (£10-£15)

## CHILDREN'S

AS 'LIONEL DAVIDSON'	
UNDER PLUM LAKE (Cape, 1980) .....	£6-£8 (£20-£25)
AS 'DAVID LINE'	
SOLDIER AND ME (Harper, U.S., 1965) .....	£3-£5 (£15-£20)
RUN FOR YOUR LIFE (Cape, 1966) .....	£3-£5 (£15-£20)
MIKE AND ME (Cape, 1974) .....	£3-£5 (£15-£20)
SCREAMING HIGH (Cape, 1985) .....	£3-£5 (£15-£20)

## UNCOLLECTED SHORT STORIES

'Note to Survivors' in ALFRED HITCHCOCK'S MYSTERY MAGAZINE (U.S., May 1958) .....	£3-£5
'Where Am I Going? Nowhere!' in SUSPENSE (February 1961) .....	£3-£5



# PACKAGING

**5A Knowl Road, Mirfield,  
W. Yorks, WF14 8DQ**

**Tel: (01924) 495768**

**Fax: (01924) 491267**

**E-mail: [packaging@dandmbooks.com](mailto:packaging@dandmbooks.com)**

**Website: [www.bookcovers.co.uk](http://www.bookcovers.co.uk)**

## **"TRIMSLEEVE" DUSTWRAPPER PROTECTION**

Clear plastic with white paper backing, fully adjustable

23cm x 23 metres	£11.50	23cm x 50 metres	£22.95	3 rolls	£19.95 each
33cm x 23 metres	£12.50	33cm x 50 metres	£24.50	3 rolls	£22.50 each
38cm x 23 metres	£13.50	38cm x 50 metres	£26.95	3 rolls	£23.95 each

## **"CLEARCOVER" DUSTWRAPPER FILM**

Orange peel or smooth finish

33cm x 50 metres	£13.95	3 rolls	£12.95 each
50cm x 50 metres	£18.95	3 rolls	£17.50 each

## **"EASI-CLEAN" BOOK CLEANER**

Cleans cloth covers, paperbacks and jackets

500ml tin                      £7.99 post free

## **"FLEXI-BIND" BOOK ADHESIVE**

Dries clear and flexible

240ml bottle                      £5.99 post free

## **"EASYFOLD" BOOK FILM**

Clear, rigid polyester film for books without jackets. 75 or 100 micron

75 micron	50cm x 25 metres	£18.95	3 rolls	£16.95 each
100 micron	50cm x 25 metres	£23.95	3 rolls	£21.95 each

## **Full range**

## **catalogue available**

Multiple discount available  
on mixed size orders

Delivery £4.25 per order.

Orders over £50.00 delivery free.

**We send all orders COR with 100%  
no quibble guarantee**

**VISA, MASTERCARD & SWITCH  
accepted.**

**WE ALSO STOCK;  
FILM FRONT BAGS  
PAPERBACK COVERS  
BUBBLEWRAP  
LAMINATING FILM  
POSTAL SUPPLIES**

**WE WILL NOT BE BEATEN  
ON QUALITY, SERVICE AND VALUE!**





BOOKS

**49 Park Drive, Mirfield,  
W. Yorks, WF14 9NH**

**Tel: (01924) 495768**

**Fax: (01924) 491267**

**E-mail: [daniel@dandmbbooks.com](mailto:daniel@dandmbbooks.com)**

**Website: [www.dandmbbooks.com](http://www.dandmbbooks.com)**

### **WE BUY**

As leading buyers of good children's books, annuals and comics, we constantly require single items or collections. We travel nationwide to view. Call us for a fast, efficient and courteous response.

- **W.E. Johns • Enid Blyton • Richmal Crompton**
- **Elsie J. Oxenham • Elinor M. Brent-Dyer • Frank Richards**
- **Malcolm Saville • Howard Baker Facsimiles**

*Call us with any quality children's fiction*

- 
- **Beano • Dandy • Rupert • Giles • D.C. Thomson**
  - **Dr. Who • Eagle • Dan Dare • Boys Own • Broons**
  - **Oor Wullie • Amalgamated Press**

*Pre 1970 annuals always wanted*

- 
- **Rover • Wizard • Hotspur • Classics Illustrated**
  - **Super Detective • Thriller • any bound comics**

*Always buying collections of comics*

### **WE SELL**

All the above and more! Let us know your requirements.  
Catalogues issued.

**WE BUY GOOD CHILDREN'S BOOKS  
IN ANY QUANTITY**

# The Life and Works of CHARLES DICKENS

In my opinion, Charles Dickens is the finest writer in the English language. He is certainly one of the most discussed and examined. Previous issues of *Book and Magazine Collector* have covered all aspects of Dickens' novels: the increasingly rare monthly parts; the first book editions; the 'Christmas Books' and 'Stories' first published in the magazines *All the Year Round* and *Household Words*; and the many 'Collected Editions', for which there is a set to suit each pocket. What has not been covered are the myriad books and pamphlets written about the life and work of this great man.

Unless the editor was prepared to forgo the entire classified section of this issue, it would be impossible to list each publication that covered some aspect of Dickens' life or his work. What follows is an unashamedly personal selection.

Charles Dickens first appeared in print, under the pseudonym of 'Boz', when the sketch, 'A Dinner at Poplar Walk', was printed in *The Monthly Magazine* in 1833. More followed, and these *Sketches by 'Boz'* were published in a two-volume set in 1836. Almost immediately there appeared *The Sketch Book* by 'Bos', an imitation written, it is believed, by Thomas Peckett Prest. For this first item of Dickensiana you should expect to pay up to £500.

## SOCIETY

The real interest in things Dickensian began some thirty years after Dickens' sudden death in 1870, when, in 1901, there appeared a new weekly magazine, *Household Words*. This was a completely new publication, unrelated to the one published by Charles Dickens over forty years earlier. Over the course of the next year, through the medium of *Household Words*, it was proposed to call a meeting of like-minded readers interested in setting up a society devoted to the novelist. *Household Words*, for its part, had a self-serving interest that can easily be seen.



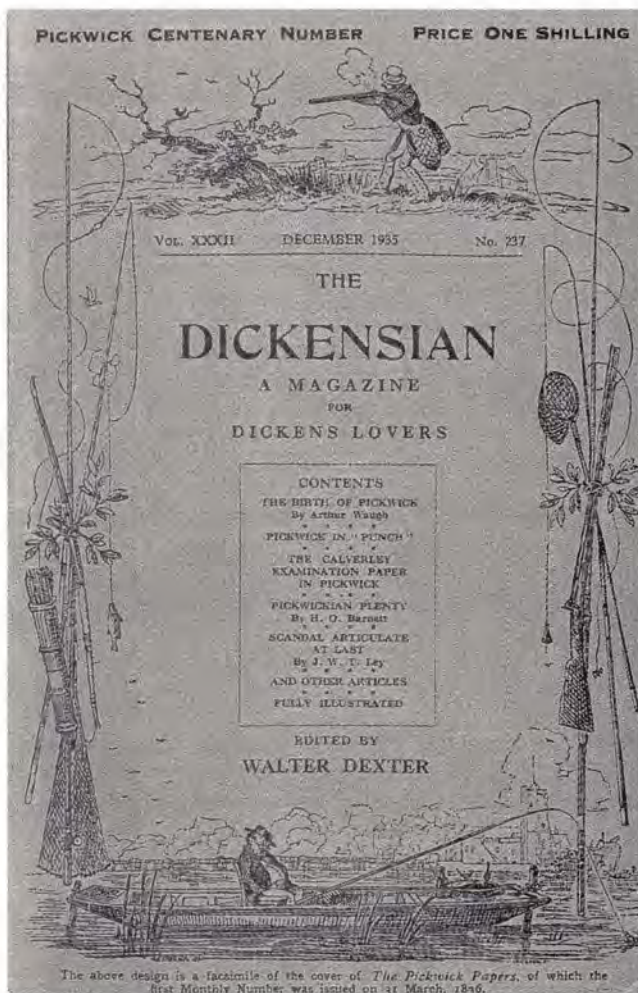


The date and place of the inaugural meeting was Anderton's Hotel in London for 6th October 1902, and on that very day The Dickens Fellowship was born. However, it was not long before irreconcilable differences between the editorial team at *Household Words* and the committee of The Dickens Fellowship began. There was to be only one outcome, which resulted in The Dickens Fellowship continuing alone.

## MAGAZINE

No longer having access to *Household Words* through which to report its activities, the fellowship began to discuss its own in-house magazine. Frederic Kitton, by then (1903) an author with several books on Dickens to his credit, suggested the title of *Our Mutual Friend*. This was fortunately dropped in favour of *The Dickensian*, and a dummy edition was drawn up with Kitton as editor. Whether or not Kitton's state of health had any bearing on it, he was soon joined by Bertram Wald Matz, the Fellowship's secretary, as joint editor designate. Tragically, Kitton died in September 1904, before the official launch in the following January.

*The Dickensian* began as a monthly publication in green wrappers, mirroring Dickens' own monthly part issues. It switched to a thicker quarterly format in 1919, reverting to its current thrice-yearly appearance in 1957. This essential guide to all things Dickensian will cost up to £5 for pre-war copies (£8-£10 for the first issue), with post Second World War issues fetching between £2 and £4.



The 'Pickwick Centenary Number' of *The Dickensian* (December 1935).

There are a few special issues to look out for, such as the Centenary Number (Spring 1970) and Winter Number of 1993, celebrating the 150th anniversary of the publication of *A Christmas Carol*. Both copies moved away from the regular green covers, with the latter appearing in striking red, and on the shelves resembling the red and green of the Christmas holly. Alternatively the earliest editions are available bound, annually, in cherry red cloth bindings, complete with covers and index, for around £20.

The series passed the 450 issue mark in Spring 2000. A complete collection is not impossible, although some issues may prove more difficult to track down, and would set you back in the region of £2,500. Dealers specialising in Dickens and Victorian fiction such as Jarndyce can supply many wants, as can the Dickens House Museum, although prices can vary. Annual editions reprinted by the Klaus Organisation of Liechtenstein should be avoided as these are poorly printed and the yellow covers are in stark contrast to the regular issues. An index covering the first seventy years was prepared in 1974 by Frank Dunn. Sadly, the intervening years have greatly restricted its usefulness.

## SOUVENIRS

There are a couple of spin-offs from *The Dickensian* in the form of souvenirs. One of which marks the 21st anniversary 'coming of age' of *The Dickensian*, celebrated with a dinner at The George & Vulture. It contains an account of the history of the magazine by J.W.T. Ley reprinted from the January and April issues for 1926. The familiar green wrappers are protected by a menu-style outer cover and tassel. The edition was limited to fifty copies, each signed by the three surviving members of the original committee. This scarce issue would cost between £35 and £50.

Dickensiana can be roughly divided into four groups — biography, bibliography, topography and works relating to Dickens' final, uncompleted novel, *The Mystery of*

*Edwin Drood* (although a 'solution' can be found in the autumn 1928 issue of *The Dickensian*).

The keynote biography is the one prepared by Dickens' friend and confidante, John Forster, and published by Chapman & Hall in three volumes between 1872 and 1874. Very Good copies in the original purple cloth binding now sell for up to £350. Later reprints, including the 1928 edition edited by James Ley, fetch no more than £50 in Very Good condition.

Another key biography is *The Childhood and Youth of Dickens* by Robert Langton, published as a small subscription edition in Manchester in 1883. The first trade edition was published by Hutchinson in 1891, and this now sells for £20-£30 in Very Good condition. As its title suggests, this book covers Dickens' early life right up until he began work as a parliamentary reporter on the *Morning Chronicle*. The enlarged and revised edition of 1912 contains an obituary of Langton.

The Dickens Fellowship's own biography was written by B.W. Matz's successor as editor of *The Dickensian*, Walter Dexter. *Dickens: The Story of the Life of the World's Favourite Author* first appeared in 1927 in a cloth edition. This now sells for £15-£20 in Very Good condition in the (relatively common) dustjacket, and there is an upper limit of £10 for later pre-war issues. The aforementioned Frederic Kitton was responsible for the interesting, *Charles Dickens: His Life, Writings and Personality*, which was published in 1902. Copies seldom turn up these days for under £30.



## BOOKMARK FOR CHILDREN'S BOOKS

dating from Georgian and Regency, Victorian and Edwardian times up to the present day. *Chapbooks, Alphabets, Toy-Books, Movable and Novelty Books. Old Favourites and Annuals.* Illustrated catalogues are issued world-wide.

Fortnight, Wick Down, Broad Hinton, Swindon SN4 9NR  
Tel 01793-731693. Fax 01793-731782. Business by post.







THE LIFE  
OF  
CHARLES DICKENS.

BY JOHN FORSTER.

VOLUME THE FIRST.

1812—1842.

LONDON:  
CHAPMAN AND HALL, 193, PICCADILLY.  
1872.

[The Right of Translation and Reproduction is reserved.]

*John Forster's pioneering Life of Charles Dickens was published in three volumes by Chapman & Hall in 1872-74.*

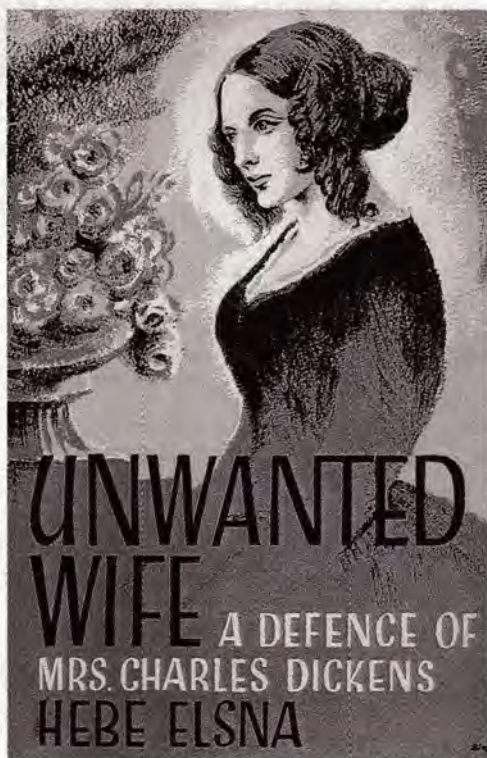
Finally, the last of the pre-Ellen Ternan biographies is the handy *Green Leaves: New Chapters in the Life of Charles Dickens* by John Harrison Stonehouse. The first two parts appeared in 1931. The series ran to five parts. Published by the well-known antiquarian bookseller, Henry Sotheran Ltd (of Piccadilly), in green printed wrappers, these can still turn up occasionally for £2-£3 each. There is also a limited edition of 535 copies, bound in green boards, which sells for £15-£20 in Very Good condition.

In 1935, the storm clouds were building over Europe, but in the Dickens House Museum in Doughty Street, Bloomsbury, the Dickens Fellowship, with its undeclared aim of keeping the memory of Charles Dickens unsullied, was facing a crisis of its

own. We need to go back to 1928 when a novelisation of Dickens' life appeared under the title *This Side Idolatry* by "Ephesian" (Carl E. Bechhofer Roberts), published by Mills & Boon. It was the first mention of Charles Dickens' relationship with a then unknown bit actress, Ellen Ternan.

The plain fact that Miss Ternan had been left a large sum in Dickens' published will proves that her existence was known to the Dickens Fellowship, although they succeeded in keeping the lid on it for nearly sixty years. As it was said to be fiction, it was dismissed as a "foolish book". This did not stop *The Dickensian* from taking out a full-page advertisement in their September 1928 issue. The same issue contains a serious article by "Ephesian" on





This 'defence' of Dickens' wife, Catherine, was written by Dorothy Ansle under the pseudonym, 'Hebe Elsna'.

Dickens' ancestry. This *Side Idolatry* remains a focal point for the so-called "scandal-mongers", and in its light-brown cloth, decorated in yellow, it is a scarce book, although a Very Good copy should cost no more than £10-£15. Despite being a "foolish book", it is revealing that the *The Dickensian* for December 1929 gave it a very long review!

The attack on Dickens' good name, when it at last surfaced, came from Thomas Wright, of Olney, in his *Life of Charles Dickens*, published in 1935 by Herbert Jenkins in Royal blue cloth. *The Dickensian* for December 1935, also the 'Pickwick' Centenary number, launched into a seven-page rebuttal by senior Dickensian, James Ley, which quite frankly did nothing for Ley's reputation. Perhaps Ley did not have the hindsight of recent years when we have witnessed politicians

and authors trying to brazen out mounting criticism to no avail.

It was Wright's claim that Ellen Ternan had become Dickens' mistress after the latter's separation from his wife, Catherine Hogarth. He based this assertion on the testimony of Canon Benham, who had known Ellen after Dickens' death. In his *Autobiography* of 1936 (also published by Herbert Jenkins, this time in black cloth), Wright went further, claiming that Dickens and Ellen Ternan had a child or children. If there was a child, the birth was not registered in this country. Both of Wright's books now sell for £20-£30 in Very Good condition with the jacket.

The final blow came three years later in 1939 with the publication of *Dickens and Daughter* by Gladys Storey. The daughter of the title was Kate Dickens, who was one of the last surviving Dickens children. (She died in 1929, and was only outlived by her brother, Henry Fielding Dickens, whose death occurred in 1933.) The facts from the book, published by Frederick Muller, are said to have been taken from interviews made during the last few years of Kate's life.

## DIARY

Following the war, The Dickens Fellowship regrouped, having lost its old guard of Walter Dexter and James Ley. The Ternan camp now pressed home with two books that are essential for any collection. The first was by an American, Ada Nisbet, whose *Dickens & Ellen Ternan* was published by the University of California Press in 1952. Copies in pink cloth are not difficult to find for £8-£10, or £20-£30 in the jacket. Professor Nisbet had unearthed a pocket diary for 1867 in the New York Public Library. However, it was left to Felix Aylmer to make sense of the secret code, publishing his findings in *Dickens Incognito* (1959). His main claim was that Dickens kept Ellen at a secret address in Slough.

From this point, the Dickens Fellowship gave up on its denial of the Ternan affair. The story was brought right up to date with the



publication of Claire Tomalin's biography, *The Invisible Woman*, in 1990.

On a slightly different tack was *Unwanted Wife: A Defence of Mrs Charles Dickens* by 'Hebe Elms', pseudonym of Dorothy Ansle. Written from the perspective of the deserted wife, it traces the life of Catherine Hogarth up to and beyond the death of her estranged husband. This book now sells for £15-£20 in Very Good condition with the dustjacket.

The most notable recent biography of recent years is Peter Ackroyd's massive *Dickens*, published by Sinclair Stevenson in 1990. To coincide with a new three-part series on Dickens' life, Ackroyd has written a new biographical study, *Dickens: Public Life and Private Passion*, which is issued by BBC Publications this month.

## LETTERS

Among the most important sources of information are Dickens' own letters, which have been collected in the gargantuan 'Pilgrim Edition'. Humphrey House first alluded to this project in a letter to *The Dickensian* in December 1949. It was to be based on the Nonesuch Press *Collected Edition* of 1937 and the *Letters of Mr and Mrs Charles Dickens*, edited by Walter Dexter in 1935. The editors stated intention was to be as complete and as accurate as humanly possible. Sixteen years elapsed before Volume One, covering the period 1820-39,

was published by the Clarendon Press. Volume Eleven appeared in 2000, price £70. The earlier volumes now sell for as much as £60 in dustjackets.

Over the years, there have been a number of well-produced bibliographies of Dickens' works. The standard was set by the British Museum's *Dickens: An Excerpt from the General Catalogue of Printed Books*. It was first printed in 1960 in foolscap with buff coloured wrappers. This is not an expensive item (£3-£5 for Very Good copies) despite the fact that I've seen so few examples for sale.

For those collectors for whom first edition status is all-important, there are several essential items. The American, John Eckel, produced the valuable *The First Editions of the Writings of Charles Dickens and Their Values*. This was first published by Chapman & Hall in 1913 in an edition of 250 copies, signed by the author. These are now highly sought after, with Very Good copies selling for up to £250. A revised edition was published in New York, limited to just 750 copies. The same author also produced *Prime Pickwick in Parts* in 1928. Only 440 copies were printed, but these can still be bought for under £75.

In 1933, Chapman & Hall published Thomas Hatton and Arthur Cleaver's *A Bibliography of the Periodical Work of Charles Dickens: Bibliographical, Analytical and*

## **DESPERATE DAN ARTWORK from DANDY No.17: £605** **COMMANDO WAR STORIES Nos. 2, 5-11 (1961): £1080** **OUR DECEMBER CATALOGUE - 97% SOLD**

Comic Book Postal Auctions get consistently high prices for British comics and annuals from 1930s-60s, UK & Australian Sixpenny reprints, American 10c and 12c comics (pre-1970s), artwork and toys.

Have fun selling through our world-wide catalogues and get 80 percent of auction prices.

Give Malcolm a call on 020-7424 0007, or just drop us a line.

# COMIC BOOK POSTAL AUCTIONS LTD

40-42 Osnauburgh St, London NW1 3ND Tel: 020-7424 0007 Fax: 020-7424 0008  
Email: [comicbook@compuserve.com](mailto:comicbook@compuserve.com) Website: <http://www.compalcomics.com>





*Statistical*. This now sells for up to £200 in Very Good condition.

There have also been several useful companions published over the years. The earliest is Gilbert Pierce's *The Dickens Dictionary* of 1872. Chapman & Hall issued a new edition, with additions by William Wheeler, in 1878. There were several later editions from the same publisher.

Alex Philip, the borough librarian of Gravesend, produced his own *Dickens Dictionary* in 1909. This was issued by George Routledge in red cloth. A local man, Philip traced the actual location of Dickens' honeymoon cottage in Chalk, where the newlyweds spent the start of their married life in 1836. A second revised and greatly enlarged edition followed in 1928, written in collaboration with Philip's friend and neighbour, William Laurence Gadd. The earlier edition now sells for up to £30, but expect to pay £5 more for the second edition.

The third collectable companion is Arthur L. Hayward's *The Dickens Encyclopaedia* (1924), also published by George Routledge. A Very Good copy in the original red cloth might set you back as much as £50.

Those who want an extended précis of the various novels could do worse than Michael and Mollie Hardwick's *The Charles Dickens Companion* (1965), issued by John Murray in green cloth. You shouldn't pay more than £15 for even a jacketed copy.

The latest important 'general' work on Dickens is *The Cambridge Companion to Charles Dickens*, edited by John O. Jordan. This is part of a wide-ranging series of CUP handbooks devoted to English and foreign authors, and strikes an excellent balance between scholarship and accessibility, and between the biographical and the critical. There is an introductory piece on 'The Life and Times of Charles Dickens' by Grahame Smith, a chronological survey of the novels in five essays by different experts (including a piece devoted to *Bleak House*), then thematic surveys taking in such subjects as 'Gender, Family, and Domestic Ideology' (Catherine Waters), 'Dickens and Illustration' (Richard L. Stein), 'Dickens and Theatre' (John Glavin) and 'Dickens and Film' (Joss Marsh). The *Companion* is available in paper (£13.95) and hardback (£37.50).

The favoured sideline to Dickensian research has long been in trying to identify the locations and buildings associated with the novels. Most researchers restrict themselves to either London or individual localities such as Rochester, Portsmouth or Broadstairs in the south or Yorkshire to the north. The earliest to appear was Thomas Frost's *In Kent with Charles Dickens*, published by Tinsley Brothers in 1880. Expect to pay up to £80 for a Very Good copy in the original blue cloth gilt. *The Kent of Dickens* by Walter Dexter, the then (1924) editor of *The*

**Take a minute  
to read this  
it could save  
you money!**

**Get your  
Catalogue printed  
'Digitally' by  
Parchment the Printers**

**Sample price: 25 copies of an A5 booklet with  
28 pages, bound with card cover  
only £15.03**

**Print runs start with JUST ONE COPY  
We print from computer or printed copy**

**Call or email for a FREE  
sample booklet and price list**

**Let us help you with your mailing.**

**We offer a competitive and easy to use mailing service  
(inland and international). ASK FOR DETAILS**

**Printworks, Crescent Road, Cowley, Oxford OX4 2PB  
Tel: 01865 747547 Digital@ParchmentUK.com**



*Dickensian*, is one of a series of titles by this author. No longer easy to find, this now sells for up to £50 in Very Good condition with the dustjacket. His other books include *The London of Dickens* (1923), *The England of Dickens* (1925) and *Days in Dickensland* (1933).

Another book which focuses on Kent is *The Great Expectations Country*, which is confidently written by Lieutenant Colonel W. Laurence Gadd. Issued in tan cloth decorated with a coaching scene, and with charming illustrations by George Gadd, this is a sought after item and now sells for up to £30 in Very Good condition.

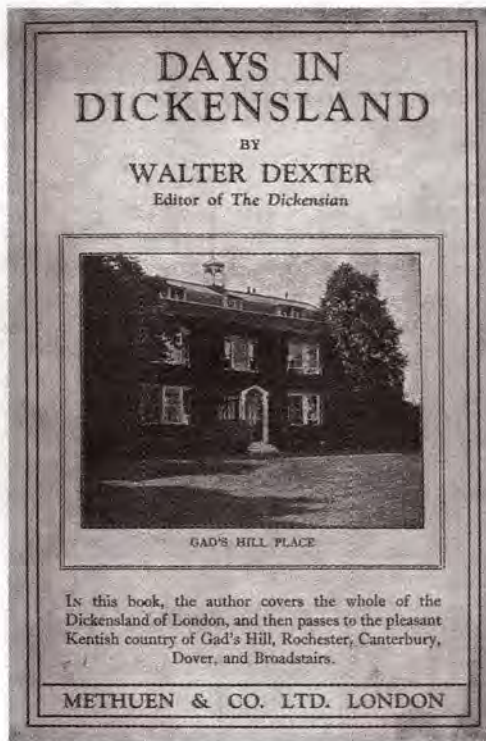
For more local guides, there is a series by Edwin Harris covering Rochester, Hoo and Higham, amongst other locations. These frail pamphlets are becoming increasingly scarce, but when found should cost no more than £10.

## DREAM

Although Dickens was born in what is today Portsmouth, he spent some of his formative years in Chatham. These were relatively happy times and it was during the course of a walk with his father that the young Charles first laid eyes on Gads Hill Place, which stood above Strood and Rochester. His determination to live there one day was a dream that would eventually come true.

However, the family fortunes were to take a turn for the worse. The Dickens had moved up to London where Charles's father was at one time jailed for debt. These meant "hard times" for his young son, who literally had to make his own way in London. Little wonder that he wrote with such knowledge and understanding about the city. In my opinion, the best guide to this important subject is Walter Dexter's *The London of Dickens* (1923), written in the form of a series of rambles, some longer than others. Copies are by no means as plentiful as they once were, and you can expect to pay up to £50 for a Very Good copy in the dustjacket.

Also worth looking out for is William Kent's pocket-sized *London for Dickens Lovers*, published in 1935 by Methuen in cream coloured boards lettered in red. It is not an



*Days in Dickensland* (1933) is one of a series of books by Walter Dexter considering the settings of the novels.

easy book to track down and now sells for up to £20 in Very Good condition. Also suitable for the pocket are Geoffrey Fletcher's *Pocket Guide to Dickens' London* (1978) and London Transport's admirable *The London of Charles Dickens*, published for the centenary of 1970. Neither of the last two items will cost more than a few pounds, if you can still find them! A book, which will *not* fit into any coat pocket is Arthur Moreland's *Dickens in London*, a collection of 47 lovely drawings, issued in purple boards. This now sells for up to £50 in Very Good condition.

Among the books which cover the wider picture is Kitton's own *The Dickens Country*, issued by A. & C. Black in 1905 in a green cloth binding. The cover features a design of the Little Wooden Midshipman, a shop sign which once stood in Leadenhall Street. The original effigy is now on display in the Dickens House Museum, that Mecca for all



Dickens lovers. The book contains nearly fifty photographs by T.W. Tyrell, most of which I think are unique to this volume. Sadly, the edition was published posthumously.

Another interesting work is *A Week's Tramp in Dickens-land* by William Hughes, which contains more than 100 excellent illustrations, many by Frederic Kitton. This book was first published by Chapman & Hall in 1891, a second revised edition appearing two years later. Copies of the first edition in green cloth can still be found for £40-£60.

Two successive editors of *The Dickensian* both provided excellent topographical guides to the novels. Walter Dexter's *The England of Dickens* was published in 1925 and now sells for up to £60 in Very Good condition with the dustjacket. A less expensive work is *Days in Dickensland* (1933), in which Dexter revisits London and Kent. All the previous Dexter titles had been published by Cecil Palmer, but for *Days in Dickensland* he switched to Methuen. This book now sells for up to £40 (Very Good, in dustjacket).



### *The Fifteenth Century Bookshop*

99-100 High Street, Lewes, Sussex  
BN7 1XH

Tel: 01273 474160

We specialise in **Childrens Books**  
& Literature together with a large  
general stock of secondhand books  
in an original timber framed building.

Open 7 days a week: 10 to 5.30  
(Sundays: 10.30 to 4.30)  
& all Bank Holidays.

Tel/Postal enquiries welcome.  
All major credit cards accepted.

*The Dickensian's* inaugural editor, Bertram Wald Matz, provided two outstanding travel guides. The first, published by Cecil Palmer in 1921, was *The Inns and Taverns of "Pickwick"*. No wonder the members of the Pickwick Club made merry! That must have been one hell of a pub-crawl. This was followed a year later by the far-reaching *Dickensian Inns and Taverns*, which concentrated on the public houses mentioned in the novelist's other works. Amongst those discussed is *The Maypole at Chigwell*, a particular favourite of mine (although now renamed *Ye Olde King's Head*). Today, either book will set you back as much as £50. I shudder to recall discarding the black-and-white dustjacket of the *Pickwick* title, but then it was only a presentation copy . . .

### DELIGHTFUL

Space on the bookcase should certainly be made for Robert Allbut's *Rambles in Dickens-land*, first published in 1899, in pale blue cloth. Copies in green cloth containing a page headed "Metropolitan Alterations" are from a later printing. £20-£30 is the going rate for a Very Good copy in the original cloth. The book features sixteen delightful illustrations by Helen James.

Perhaps on reflection space should also be made for *Dickens-Land*, part of the 'Beautiful England' series from Blackie & Son. Although J.A. Nicklin's text adds little to our knowledge of things Dickensian, there are a dozen beautiful colour illustrations by E.W. Haslehurst. The pick of these is a sketch of Gads Hill Place, Dickens' final home and the place where he is thought to have died in 1870, although there are those who believe he died elsewhere, in Ellen's arms.

The final area for discussion revolves around Dickens' last, uncompleted, novel, *The Mystery of Edwin Drood*. 'Droodiana' could easily command a feature all of its own. In his recently published *The Mystery of Edwin Drood: An Annotated Bibliography* (1998), Professor Don Richard Cox lists in excess of 1,900 items. Selections of the most important titles are included in Richard Stewart's aptly named *End Game*, published





*Restoration House, the home of Miss Havisham, as depicted by Helen M. James in *Rambles in Dickens-land*.*

a year later in 1999. The subject can be sub-divided into those trying to unravel the mystery and those who offer a continuation and possible solution.

The novelist had been working alone at Gads Hill Place on the fifth number when he was seized by a sudden stroke. As far as we know, he never regained consciousness and died on 9th June 1870. With a little under half the novel completed, and in spite of the fact that Dickens himself wrote that this was a tale of murder, there are those who still think that *Edwin Drood* survived being strangled by his wicked uncle, John Jasper. What ever happened to care in the community?

One of the earliest studies was Richard Proctor's *Watched by the Dead*, published in 1887. Proctor has a half-throttled Edwin rescued by the old stonemason, Durdles. This is all pure imagination, but Proctor was not alone in his conclusions.

Perhaps readers should be left to make up their own minds on this absorbing subject. Among the books which should be consulted is J. Cuming Walters' *Clues to Dickens's "Mystery of Edwin Drood"* (1905). Walters believed that Drood really was murdered and that the real mystery lay with the identity of Dick Datchery and the part to be played by the 'Opium Woman'.

Bound in green cloth, the first issue was published by John Heywood of Manchester & London. The second issue has a cancelled title-page bearing the additional imprint of Chapman & Hall. Neither issue should cost more than £35.

Walters' book was followed by the more comprehensive *The Problem of "Edwin Drood"* by William Robertson Nicoll, undated, but issued in 1912. This includes an excellent Bibliography by B.W. Watz. The third choice item is *The Mystery in the Drood Family* by Montage Saunders, issued by the Cambridge University Press in 1914. All three contend that Edwin Drood is indeed murdered.

## RAREST

The most remarkable of the 'completions' must be *A Great Mystery Solved* by 'Gillan Vase'. Published by Remington & Co in 1878, in three volumes, this has the dubious distinction of being the rarest item of Dickensiana, with prices to match. A copy was recently catalogued at a tidy £3,500. 'Vase' was the pseudonym of Elizabeth Pacht, later Newton. She believed that Edwin Drood had escaped death.

Also notable is Edwin Harris' *John Jasper's Gatehouse* (1931), simply because no one knew more of Cloisterham, the fictional



setting of the novel (really Rochester), than Harris.

Perhaps the last word should be saved for Felix Aylmer's *The Drood Case* (1960). An interesting and readable book, it is one of the most widely available and should not cost more than £15 even in a dustjacket. In the author's preface, Aylmer retracts part of his earlier book on Ellen Ternan, *Dickens Incognito*, relating to the possible birth of a child. In *The Drood Case*, he proceeds to make out a case for Drood escaping to Egypt! Incidentally, Aylmer played the old abbot, Father Anselm, in the television series, *Oh Brother*.

## MYSTERIES

I began this article with the statement that Dickens was the finest writer in the English language. But he was also a human being and as such had his frailties. What mysteries remain to be uncovered as we prepare to enter the second century of The Dickens Fellowship? I have a feeling that, when it comes, it will not be wholly to their liking.

*'Charles Dickens's Secret Story' is broadcast on BBC2 on Saturday evenings between 9th and 23rd March.*



This title in Blackie's 'Beautiful England' series features beautiful watercolour illustrations by E.W. Haslehurst.

## SOME COLLECTABLE BOOKS ABOUT CHARLES DICKENS

A guide to current values of first editions in: (i) Very Good condition in the original binding (1872-1920); or (ii) Very Good condition in the original binding without/with dustjackets (1921 onwards).

### BIOGRAPHY

- Forster, John: *THE LIFE OF CHARLES DICKENS* (three volumes) (Chapman & Hall, 1872-74) ..... the set £250-£350
- Langton, Robert: *THE CHILDHOOD AND YOUTH OF CHARLES DICKENS* (Hutchinson, 1891) ..... £8-£10 (£20-£30)
- Kitton, Frederick: *DICKENS: HIS LIFE, WRITINGS AND PERSONALITY* (Jack, 1902) ..... £20-£30
- Dexter, Walter: *DICKENS: THE STORY OF THE LIFE OF THE WORLD'S FAVOURITE AUTHOR* (Dickens Fellowship, 1927) ..... £6-£8 (£15-£20)
- "Ephesian" (C.E. Bechhofer Roberts): *THIS SIDE IDOLATRY* (novel) (Mills & Boon, 1928) .. £6-£8 (£10-£15)
- Stonehouse, John Harrison: *GREEN LEAVES: New Chapters in the Life of Charles Dickens* (limited to 535 copies; boards) (Henry Sotherton, 1931) ..... £15-£20
- Wright, Thomas: *THE LIFE OF CHARLES DICKENS* (Herbert Jenkins, 1935) ..... £8-£10 (£20-£30)
- Storey, Gladys: *DICKENS AND DAUGHTER* (Frederick Muller, 1939) ..... £10-£15 (£25-£35)
- Nisbet, Ada: *DICKENS & ELLEN TERNAN* (University of California Press, U.S., 1952) .... £8-£10 (£20-£30)
- Aylmer, Felix: *DICKENS INCOGNITO* (Rupert Hart-Davis, 1959) ..... £6-£8 (£10-£15)
- Elsna Hebe: *UNWANTED WIFE: A DEFENCE OF MRS CHARLES DICKENS* (Jarrolds, 1963). £6-£8 (£15-£20)
- THE LETTERS OF CHARLES DICKENS: Pilgrim Edition* (eleven volumes) (OUP, 1965 onwards) ..... each £35-£50 (£40-£60)



- Hibbert, Christopher: THE MAKING OF CHARLES DICKENS (Longmans, 1967) ..... £3-£5 (£8-£10)  
 Ackroyd, Peter: DICKENS (Sinclair Stevenson, 1990) ..... £3-£5 (£10-£15)  
 Tomalin, Claire: THE INVISIBLE WOMAN (Viking, 1990) ..... £3-£5 (£10-£15)  
 Ackroyd, Peter: DICKENS: PRIVATE LIFE AND PUBLIC PASSION (BBC, 7th March 2002) .... in print £18.99

#### **BIBLIOGRAPHY/DICTIONARIES/CRITICISM**

- Pierce, Gilbert: THE DICKENS DICTIONARY (Chapman & Hall, 1878) ..... £30-£40  
 Philip, Alex: A DICKENS DICTIONARY (George Routledge, 1909) ..... £20-£30  
 ditto. Second [Revised] Edition (with W. Laurence Gadd) (The Librarian, Gravesend, 1928) ..... £25-£35  
 Eckel, John: THE FIRST EDITIONS OF THE WRITINGS OF CHARLES DICKENS AND THEIR VALUES  
 (limited to 250 copies, signed by the author) (Chapman & Hall, 1913) ..... £200-£250  
 Hayward, Arthur L.: THE DICKENS ENCYCLOPAEDIA (George Routledge, 1924) ..... £35-£50  
 Eckel, John: PRIME PICKWICK IN PARTS (limited to 440 copies) (Edgar Wells, U.S., 1928) ..... £50-£75  
 Hatton, Thomas; and Cleaver, Arthur: A BIBLIOGRAPHY OF THE PERIODICAL WORK OF  
 CHARLES DICKENS (Chapman & Hall, 1933) ..... £150-£200  
 British Museum: DICKENS: AN EXCERPT FROM THE GENERAL CATALOGUE OF  
 PRINTED BOOKS IN THE BRITISH MUSEUM (wrappers) (British Museum, 1960) ..... £3-£5  
 Hardwick, Michael and Mollie: THE CHARLES DICKENS COMPANION (John Murray, 1965) . £6-£8 (£10-£15)  
 Collins, Philip: A DICKENS BIBLIOGRAPHY (Dickens, Fellowship/CUP, 1970) ..... £3-£5  
 Jordan, John O.: THE CAMBRIDGE COMPANION TO CHARLES DICKENS  
 (hard-paperback) (CUP, 2001) ..... in print £37.50/£13.95

#### **TOPOGRAPHY**

- Frost, Thomas: IN KENT WITH CHARLES DICKENS (Tinsley Bros, 1880) ..... £50-£75  
 Hughes, William: A WEEK'S TRAMP IN DICKENS-LAND (Chapman & Hall, 1891) ..... £40-£60  
 Allbut, Robert: RAMBLES IN DICKENS-LAND (illustrated by Helen James) (Chapman & Hall, 1899) £20-£30  
 Kitton, Frederic: THE DICKENS COUNTRY (A. & C. Black, 1905) ..... £20-£30  
 Nicklin, J.A.: DICKENS-LAND (illustrated by E.W. Haslehurst)  
 (Blackie: 'Beautiful England' series, 1911) ..... £10-£15  
 Philip, Alex: DICKENS'S HONEYMOON AND WHERE HE SPENT IT (Chapman & Hall, 1912) ..... £30-£40  
 Matz, B.W.: THE INNS AND TAVERNS OF "PICKWICK" (Cecil Palmer, 1921) ..... £15-£25 (£35-£50)  
 ditto: DICKENS INNS AND TAVERNS (Cecil Palmer, 1922) ..... £15-£25 (£35-£50)  
 Cooper, T.P.: WITH DICKENS IN YORKSHIRE (Ben Johnson, 1923) ..... £10-£15  
 Dexter, Walter: THE LONDON OF DICKENS (Cecil Palmer, 1923) ..... £15-£25 (£35-£50)  
 ditto: THE KENT OF DICKENS (Cecil Palmer, 1924) ..... £15-£25 (£35-£50)  
 ditto: THE ENGLAND OF DICKENS (Cecil Palmer, 1925) ..... £20-£30 (£40-£60)  
 ditto: DAYS IN DICKENS LAND (Methuen, 1933) ..... £15-£20 (£30-£40)  
 Green, Frank: LONDON HOMES OF DICKENS (Chambers, 1928) ..... £10-£15  
 Moreland, Arthur: DICKENS IN LONDON (boards) (Cecil Palmer, 1928) ..... £25-£35  
 Kent, William: LONDON FOR DICKENS LOVERS (boards) (Methuen, 1935) ..... £15-£20  
 Gadd, W. Laurence: THE GREAT EXPECTATIONS COUNTRY (Cecil Palmer, 1935) ..... £20-£30  
 Hardwick, Michael and Mollie: DICKENS'S ENGLAND (Dent, 1970) ..... £6-£8 (£10-£15)  
 Fletcher, Geoffrey: POCKET GUIDE TO DICKENS' LONDON (paperback) (Daily Telegraph, 1978) ..... £3-£5  
 Ackroyd, Peter: DICKENS' LONDON (Headline, 1987) ..... £6-£8 (£10-£15)

#### **DROODIANA**

- 'Vase, Gillan' [Elizabeth Pacht]: A GREAT MYSTERY SOLVED (three volumes)  
 (Remington, 1878) ..... the set £2,500-£3,500  
 Proctor, Richard: WATCHED BY THE DEAD (W.H. Allen, 1887) ..... £50-£75  
 Walters, J. Cumming: CLUES TO DICKENS'S "MYSTERY OF EDWIN DROOD" (John Heywood, 1905) . £25-£35  
 Nicoll, William: THE PROBLEM OF "EDWIN DROOD" (Hodder & Stoughton, [1912]) ..... £25-£35  
 Saunders, Montagu: THE MYSTERY IN THE DROOD FAMILY (CUP, 1914) ..... £20-£30  
 Harris, Edwin: JOHN JASPER'S GATEHOUSE (Mackays, 1931) ..... £25-£35  
 Aymier, Felix: THE DROOD CASE (Rupert Hart-Davis, 1960) ..... £6-£8 (£10-£15)  
 Jacobson, Wendy: THE COMPANION TO THE MURDER OF EDWIN DROOD  
 (Allen & Unwin, 1986) ..... £6-£8 (£10-£15)  
 Stewart, Richard: END GAME (Battered Silicon Dispatch Box, Shelburne, 1999) ..... £15-£25

#### **'THE DICKENSIAN'**

- No 1 (January 1905) ..... £8-£10  
 No 2 to No 276 (February 1905 to Autumn 1945) ..... each £3-£5  
 No 277 to No 360 (Winter 1945/6 to Winter 1970) ..... each £2-£4  
 No 361: Centenary Number (Summer 1970) ..... £3-£5  
 No 362 to No 430 (Autumn 1970 to Summer 1993) ..... each £1-£2  
 No 431: 150th Anniversary Number ('A Christmas Carol') (Winter 1993) ..... £2-£4  
 No 432 onwards (Spring 1994 onwards) ..... each £2-£3  
 Bound Issues (per year) ..... each £15-£25





**WHIRLWIND  
BOOKS**

**Whirlwind Books,  
78-80, Prince of Wales Road,  
Norwich, NR1 1NJ**

Telephone: (01603) 611141  
E-mail: [books@whirlwind.co.uk](mailto:books@whirlwind.co.uk)  
<http://www.whirlwind.co.uk/>

35,000 books available on-line, all at reasonable prices. Pay securely using a debit or credit card, or use our on-line ordering process to reserve your titles, and then pay by cheque. Order as many books as you like for just 2.99 pounds delivery.

Not on-line? Give us a call, or drop us a letter, if you would like any (or all) of the following catalogues.

We publish regular antiquarian, biography, children, fiction, history, newspapers, politics, reference, science and travel catalogues. Just tell us your address (and e-mail address if you have one) and we'll add you to our mailing lists.

We also publish a number of 32 page A5 guides about specific book collecting subjects.

They are all priced at 4.99 pounds, post-free to anywhere in the world. The titles available are Blue Peter annuals, Guinness Book of Records, Pelican Books, Penguin Books, Desmond Bagley, British Comedy Books and the Everyman Library. Each has comprehensive information about the subject as well as an up-to-date price guide (each guide is updated every three months).



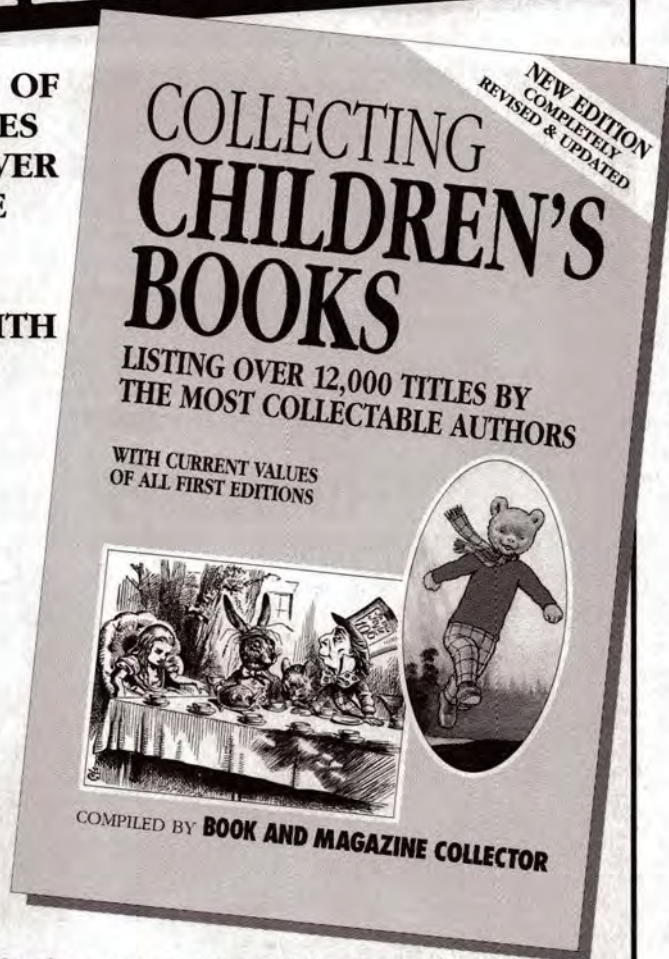
# NEW EDITION ON SALE NOW!

A COMPLETE LIST OF  
OVER 12,000 TITLES  
PRODUCED BY OVER  
330 COLLECTABLE  
CHILDREN'S  
AUTHORS AND  
ILLUSTRATORS WITH  
CURRENT VALUES

OVER 300  
ILLUSTRATIONS

PRICE  
**£19.95**

AVAILABLE FROM  
W.H. SMITH OR  
IN YOUR LOCAL  
BOOKSHOP



If you have any difficulty getting a copy you can order one  
by quoting ISBN number 0-9532601-2-7  
or you can order direct from us £20.95 (incl. p+p) UK or  
£21.95 (incl. p+p) Rest of world (surface mail)

Please use our Order Form on page 124  
for methods of payment



## THE BOOK AND MAGAZINE COLLECTOR INTERVIEW

# PATRICIA GRAIG

PAUL CLEMENTS TALKS TO THE LEADING LITERARY CRITIC



Patricia Craig poses before her remarkable collection of girls' fiction.

The critic, anthologist and biographer, Patricia Craig, has been a book lover all her life. Born and educated in Belfast, she moved to London in the Sixties where she worked as a freelance reviewer. She returned to live in Northern Ireland in 1999. She has edited several anthologies, including *The Oxford Book of English Detective Stories*, *The Penguin Book of British Comic Stories*, *The Oxford Book of Ireland* and *The Belfast Anthology*. One of her passions is collecting children's books. She has co-authored (with Mary Cadogan) a book about schoolgirl fiction, *You're a Brick, Angela!: A New Look at Girls' Fiction 1839-1975*.

**What were your early influences in books?**

"My interest started from the age of two or three. I was completely fascinated by books and there were lots in the house. My mother was a teacher and told me about books she had read as a child and passed them on to me. I think I was one of those dreadful precocious children who could read before they went to school. I used to get my



# THE OXFORD BOOK OF IRELAND

'Imaginative, arresting, eloquent ...  
a wonderful tour of writing about Ireland'

R. F. Foster

## THE BELFAST ANTHOLOGY



## THE PENGUIN BOOK OF BRITISH COMIC WRITING

EDITED BY  
PATRICIA CRAIG

## THE LADY INVESTIGATES

Women detectives and spies in fiction

Patricia Craig & Mary Cadogan

Three of Patricia Craig's anthologies, and her pioneering study, *The Lady Investigates*, written with Mary Cadogan.





Enid Blyton was a "formative influence" on Craig. She particularly liked the 'Famous Five' adventures.

mother to read to me but she got fed up with this and thought she would get me to do it myself." Which authors did you start reading at that early age?

"When I was about three or four, every Friday night my father used to bring home one of the Blackie's 'Easy to Read' fairy tale books. I quickly got away from them and started reading Enid Blyton and the 'Billy Bunter' books of Frank Richards. Enid Blyton was a formative influence because she wrote so much and I really liked the 'Famous Five' adventure stories. When I was about eight, my mother introduced me to Bunter because when she was growing up she had read *The Magnet* faithfully every week and had a wonderful collection of them. She had a couple of *Holiday Annuals* which I read with great enthusiasm. I was completely obsessed with the 'Bunter' books that were coming out in the early 1950s." These were the 'Bunter' books published by Cassell in their distinctive yellow dustjackets. Have you kept those 'Bunters' from your childhood?

"I probably kept one or two but unfortunately I removed the dustjackets from most of

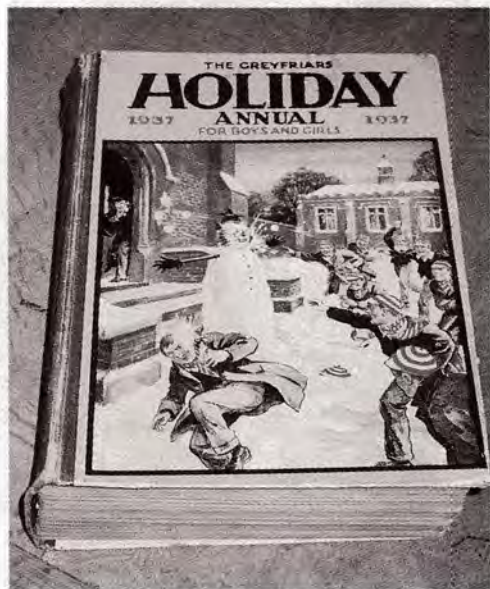
the books I had as a child and gave many of them away to school jumble sales. Of course I now regret that as I have had to replace them." Who else did you read as a child?

"One of my favourites was Richmal Crompton, the author of the 'William' books. But, once again, I didn't keep them and have had to replace all those. It didn't make much difference because the nice ones with the Thomas Henry dustjackets came out before I was reading them. I also read quite a lot of poetry at an early age — mostly anthologies. I liked Kipling and remember he wrote a poem about a dog, 'Don't Give Your Heart to a Dog to Tear', which was one of my favourites because I was very fond of animals."

It seems to have been mostly schoolboy stories that you read as a child — what about schoolgirl fiction?

"I hated schoolgirl stories as a child. I tried to read Angela Brazil and Elinor Brent-Dyer, but I found them rather dispiriting. I preferred more adventurous stories. In fact, it wasn't until I moved to London that I started collecting schoolgirl stories. The first book I bought as a collector was *A Patriotic Schoolgirl* by Angela Brazil, which I found at a market in Brighton.

She was also a big 'Billy Bunter' fan and read her mother's *Holiday Annuals* "with great enthusiasm".







Patricia Craig has a huge collection of Angela Brazil books, including *The Jolliest Term on Record* (1915).

I loved the decorative cover and I bought it for a few pence. It struck me that I should try to make a collection of these."

**So your collection escalated from that point?**

"I became extremely interested in what was happening in children's books. Alan Garner, William Mayne, Gillian Avery, Lucy Boston had all brought out books which I had not read as a child but started reading in the late Sixties. I wrote an article for a magazine and developed an interest in the whole range of books for girls. I met Mary Cadogan at the Old Boys Book Club in London. This is a club for people interested in the old *Magnets* and Charles Hamilton, and in boys' papers. We decided to collaborate on a book of schoolgirl fiction which led to the publication in 1976 of our book, *You're a Brick, Angela!* Through doing that my interest, which had already been sparked off, began to get out of hand and I formed complete collections of authors. I still had serious reservations about them but I found it interesting to read them from a sociological point of view."

Looking around your collection, you seem to have hundreds, if not thousands, of children's books. I see a run of Angela Brazil, who was quite a prolific writer.

"She was interesting because she made the books very lively, although she did lay herself open to the attention of humorists like Arthur Marshall because of the schoolgirl slang she used."

**Which are her hardest books to find?**

"The early books up until the 1920s are difficult to find. The ones written during the First World War are very scarce, especially in jackets. But during the period from 1910 to about 1918 all her books were beautifully produced."

**Has her collectability been declining in recent years?**

"She is still collected, but I think other authors such as Elsie Oxenham, Dorita Fairlie Bruce and Elinor Brent-Dyer have overtaken her. I think there are more enthusiasts for these authors."

**I notice you have a huge collection of Elsie Oxenham books?**

"She was writing during the same period as Angela Brazil and I was incredibly lucky with her. In 1977, I wandered into a second-hand bookshop in Belfast and found that the owner had been to an auction and had

## SIMON FINCH

Please quote  
20th CENTURY  
PHOTOGRAPHY BOOKS  
out-of-print/first editions  
Collections or  
individual items wanted

Simon Finch Rare Books  
61a Ledbury Road  
London W11 2AL  
Tel: 020 7792 3303  
Fax: 020 7243 2134  
modern@simonfinch.com



One of the rarest books in Craig's collection is this copy of Elsie Oxenham's *The Twins of Castle Charming*.

bought a complete collection of Elsie Oxenham first editions, mostly in dustjackets. They had belonged to an old lady doctor who had bought them as they came out in the 1920s and 1930s. They had been kept in an attic in boxes and were in Mint condition. I thought it was a dream; it was like a book collector's wildest fantasy come true. I bought them all, and they worked out at about one pound each."

#### How many are in this collection?

"There are about ninety in total, including both the 'Abbey School' series and the non-

'Abbey' books, and I have the complete run. Elsie Oxenham is very collectable and has fan clubs. One of her rarest is *The Twins of Castle Charming*, published in 1920 by an obscure firm, the Swarthmore Press. It is extremely difficult to find in the dustjacket by H.C. Earnshaw. Two others, published by Chambers, *Deb at School* and *Deb of Sea House*, are both very rare as well."

#### Are there similarities between Elsie Oxenham and Elinor Brent-Dyer?

"There are, although Brent-Dyer took her stories out of England and moved them to a Chalet school in the Austrian Tyrol. I find her plots a bit preposterous, especially the later ones. Oddly enough, it's the later ones that I don't collect. I think that her books declined in quality and appearance from about the early Sixties."

#### Whom do you regard as the best writer?

"I would say the best schoolgirl writer is Dorita Fairlie Bruce. She is probably not as avidly collected as some of the other writers. I have all her books, but not all first editions in dustjackets."

#### How important are dustjackets to you?

"Extremely important. I think a pictorial jacket makes the appearance of the book. I would rather have a dustjacket in any condition, even a fragment of it, than none at all. I don't hold out for completely Mint dustjackets as some collectors do, but I would prefer it to be there. If a book turns up without one, I just have to make do and hope it will turn up at some later stage."

#### Do you think there will always be a place for schoolgirl fiction?

"I think so. Schoolgirl fiction has gone through many different modes and themes.

## Portobello Bookshop

*First Editions, Out of Print and Secondhand Books*



We are a general bookstore with a large selection of books on various subjects:  
We buy books, callers welcome or we collect

*Open Monday to Saturday*

328 Portobello Road, London W10 5RU

Tel/Fax: 020 8964 3166 Email: sales@portobello-books.com





Craig collects the crime novels of Gladys Mitchell: "She is one of those writers that you either adore or hate."

There was a revival during the 1980s and 1990s, and people are still writing them. As far as collecting is concerned, I suppose it has something to do with one's own childhood so I don't know what will happen in the future, but there will always be historical interest. I think very few collectors will want schoolgirl fiction dating from the late nineteenth century because it was so turgid and difficult to read as well as being depressing in appearance."

**Is there one schoolgirls' book that has special resonance or appeal for you?**

"Probably one of the Elsie Oxenhams. I think it would be something like *The Tuck-Shop Girl* or *Girls of the Hamlet Club* because of their appearance and the fact that they are very good school stories."

**What about contemporary children's writers. Does J.K. Rowling interest you?**

"Absolutely, but unfortunately I only discovered the 'Harry Potter' books with the

third one and I don't even have that in a first edition. I have the 'Collectors' Editions' in firsts. I think they are so readable."

**Are there any other children's authors that you collect?**

"My interest is broadening as I have got most of the main schoolgirl authors and most of the Enid Blyton books, although by no means a complete set. I am now trying to put together a representative collection of children's books of the middle part of the twentieth century. Some of the lesser-known authors include Kathleen Fidler, Elisabeth Kyle, Elinor Lyon, David Severn and Mary Treadgold. In these cases, I am holding out for first editions in dustjackets."

**Moving on from children's books, another of your passions is detective fiction. What are the highlights in this area?**

"I have a nice selection of Agatha Christie, but don't have any of the extremely rare dust-jackets, although I have some from the 1930s. She is a writer that I started reading about the age of thirteen, so I have been interested in her work for quite a long time."

**What sparked your interest in crime and detective fiction?**

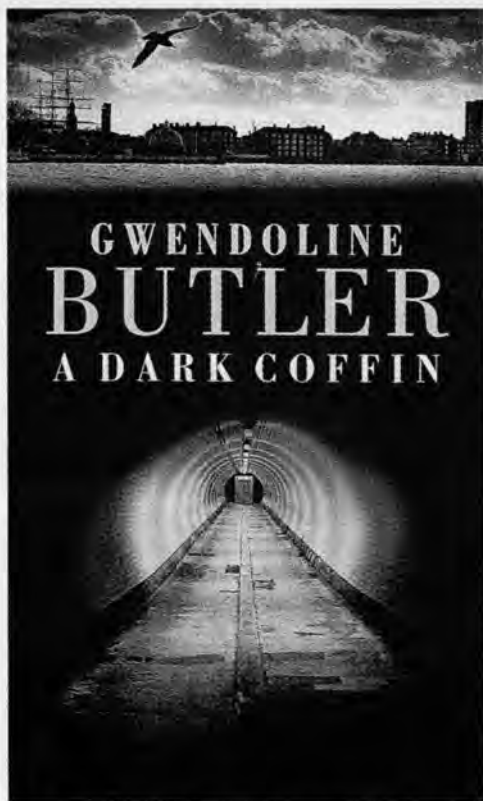
"I co-wrote a book about women detectives with Mary Cadogan and it was during that period that I became interested in an eccentric detective writer called Gladys Mitchell. She is one of those writers that you either adore or hate. When I read her first book I thought it was not for me, but I went back to her and found I had been completely wrong because she is wonderful. She was a very prolific writer. She started in 1928 and continued writing right up to her death in 1983."

**You have a good collection of Mitchell books. Her dustjackets are quite striking.**

"They certainly are, although I don't have the early ones in dustjackets. My earliest is *The Rising of the Moon*, which is her most popular novel, with a jacket by A.E. Barlow. Another quite eccentric writer I collect is Gwendoline Butler, who wrote a long-running series of crime novels featuring Inspector John Coffin."

**What is her appeal?**

"I like her plotting and characterisation. She was born in South London and set quite a few of her novels in the Greenwich/Blackheath



The 'Inspector Coffin' books of Gwendoline Butler are also favourites: "The atmosphere she creates is very pungent."

area. The atmosphere she creates is very pungent."

**Do you read and collect many of the newer generation of crime writers?**

"I collect most of them. I like Ian Rankin's books and those of Reginald Hill. I think Hill is one of the best detective writers around at the moment. The intricacies of the plots and the sheer verve and originality of the writing appeal to me. I am really addicted to crime and detective stories and always need to be reading one for light relief. I also like the American writer, Sue Grafton, who has written the 'Kinsey Millhone' mysteries, with alphabetical titles. She is more than halfway through and we are all hoping she makes it to the end. It took me some time to get around to reading her books, but once I did I was completely bowled over."

**What about modern first editions in general? I see an outstanding collection of women writers represented on your shelves?**

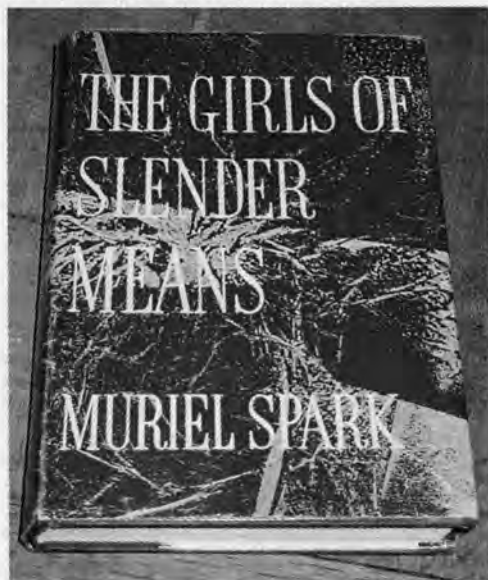
"I like the short, sharp women novelists. Muriel Spark is one of my favourite writers and I have most of her novels in dustjackets apart from the first two, *The Comforters* and *Robinson*. I especially like her book, *The Girls of Slender Means*. It is set in London in 1945 just after the war, and is stylishly written with an extraordinary plot. I also like Beryl Bainbridge, Doris Lessing, Alice Thomas Ellis, Virginia Woolf and Iris Murdoch."

**One of the biggest slices of your collection seems to be books about Ireland. How did that interest begin?**

"I was interested in Irish books from an early age. Patricia Lynch is an author who unites my interest in both children's books and Irish writing. She wrote *The Turf-cutter's Donkey*, which was published in 1934. I have a copy of the first edition with the Jack B. Yeats dustjacket. It was the only book of hers that he illustrated. She was an author I read as a child and her books are very attractive."

**You are a devotee of the work of the novelist, Brian Moore, who died in 1999. In fact,**

Craig enjoys the "short, sharp" novels of Muriel Spark, and especially *The Girls of Slender Means*.





you've just completed a biography of him to be published later this year?

"I have a complete set of first editions by Brian Moore, although I had most of them before I started working on the biography. My two favourites are *The Feast of Lupercal* and *The Emperor of Ice-Cream*, because no-one else has put their finger so completely on the atmosphere of Belfast during the wartime period and later. Moore is a writer who is famous for never repeating himself and for not writing the same novel twice. He covered different subjects in many modes and themes. He moved away from Belfast to Canada and then America. I think he is one of the most important novelists of the twentieth century."

Did you know him personally?

"I got to know him through writing the book. I had met him a couple of times beforehand, but once he agreed that I should write the biography he was extremely cooperative and I went to visit at his homes in Nova Scotia and Malibu."

Apart from Brian Moore, you have also written a study of Elizabeth Bowen

published in the Penguin 'Lives of Modern Women' series. What are the strengths of her writing?

"Elizabeth Bowen was completely original and a slightly idiosyncratic writer. She is a wonderful stylist and is really the epitome of the whole Anglo-Irish mode."

How collectable is she?

"I have been trying to get all her first editions, but the early books are very hard to come by. *The Hotel*, which has linked stories, and *The Last September* are very difficult to find. But it is easier to acquire the books she published after *The Heat of the Day* in 1949."

Are there any other Irish writers that you enjoy?

"I like Molly Keane, who wrote a number of novels under the pseudonym 'M.J. Farrell'. She is not someone I would go out of my way to collect, but if her books turn up I am happy to have them. Recently, I was lucky enough to find a jacketed first of *Two Days in Aragon*. I also like Michael McLaverty, who wrote about Belfast. His first two novels, *Call My Brother Back* and *Lost Fields*, were published in 1939 and



## BOOK FAIRS

### FEBRUARY - MARCH 2002

QUALITY BOOK FAIRS WITH A WELCOMING ATMOSPHERE



#### BLOOMSBURY - LONDON (Books & Printed Collectables)

Royal National Hotel, Bedford Way, London WC1 (Nearest tube Russell Square, 1 minute walk)

SUNDAY 24 FEBRUARY 10am - 4pm

Coincides with major postcard & collectors fair at the same hotel.

Providing a vast range of printed material for sale.

#### BLOOMSBURY - LONDON

Royal National Hotel (as above)

SUNDAY 10 MARCH 10am - 5pm

140 plus exhibitors, with a very wide range of books for all interests. Free admission. Refreshments.

#### KEMPTON PARK - MIDDLESEX

Kempton Park Racecourse, Staines Road East (A308)

Sunbury-On-Thames, (signposted from Jctn. 1 of M3)

SUNDAY 17 MARCH 10am - 4pm

45 plus exhibitors. Very popular fair with a good selection of books, both general & collectable. Free parking. Refreshments.

#### FARNHAM - SURREY

The Maltings, Bridge Square, Red Lion Lane, Central Farnham, Surrey

(Maltings signposted all roads into Farnham)

SUNDAY 24 MARCH 10pm - 4pm

80 plus exhibitors on two floors, biggest selection of secondhand and collectable books for miles. Free parking, two large car parks. Refreshments.

#### BLOOMSBURY - LONDON (Books & Printed Collectables)

Royal National Hotel, Bedford Way, London WC1 (Nearest tube station Russell Square, 1 minute walk)

SUNDAY 24 MARCH 10am - 4pm

Running alongside major postcard and collectors fair at the same hotel providing a vast range of printed material for sale.

#### ALL H.D. BOOK FAIRS

ARE NON-SMOKING

The friendly Book Fairs offering between 30-80 exhibitors at most shows with 1,000s of quality secondhand, rare and antiquarian books for sale.

A READER'S & COLLECTOR'S PARADISE.

Admission £1 (unless otherwise stated)

Children Free

Bookings & Enquiries:

Wendy Collyer 020-8224 3609

Organisers Exhibition Team Ltd:

01494-450504



Patricia Lynch's *The Turf-cutter's Donkey* (above), with one of Jack B. Yeats' charming illustrations (below).



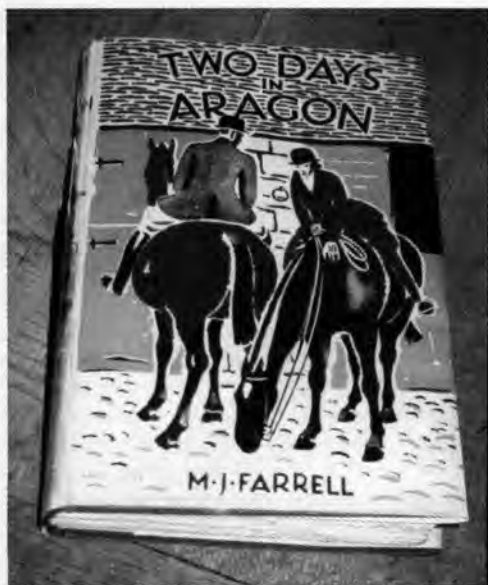
1941 and were set in the city. He is probably the best writer about Belfast before Brian Moore."

**I notice quite a large collection of Irish poetry on your shelves.**

"I have always been interested in poetry. Fortunately, I tended to buy the poetry books of Seamus Heaney, Michael Longley, Derek Mahon and James Simmons when they came out. I greatly admire their work. The early Heaney books are very difficult to come by. Another poet I like is Michael Hartnett, who died a couple of years ago. He is one of the most interesting Irish poets of the last fifty years, but his work is not at all known outside Ireland. He started writing in English, then decided to write in Irish and brought out a book called *A Farewell to English*. He kept up writing in Irish for about ten years, but eventually went back to writing in English."

**Through your literary criticism, and in the compilation of your anthologies, you must have become familiar with an extremely wide range of Irish writing?**





Another favourite: *Two Days in Aragon*, written by Mollie Keane under the pseudonym, M.J. Farrell.

"I specialise in reviewing Irish books of all kinds: politics, history, fiction, poetry, current affairs and books about the Troubles. But I also admire the non-fiction work of authors such as the naturalist, Robert Lloyd Praeger, the geographer, Estyn Evans, and the travel writer, Richard Hayward, who wrote widely about Ireland during the 1950s and early 1960s."

**Have you come across any writers that are not so well known but whom you rate and are collectable?**

"I discovered an incredibly lively writer called F. Frankfort Moore. He was a popular novelist at the end of the nineteenth century. He wrote a book in 1914 called *The Truth About Ulster*, which is terribly funny and very pointed about the whole orange and green business. It has some reminiscences of his childhood when he was at school. One of his earliest memories was when he was taken out by his nursemaid and got embroiled in the middle of a riot in Belfast in the 1850s."

**The whole field of Irish literature is huge. Is it difficult making choices when compiling anthologies?**

"It was quite easy to get started because I had a good general knowledge. But I was

conscious all the time of what I had to leave out. I tried to put in the material that I was obsessed by and it was therefore very much a personal choice."

**Where do you buy books?**

"I like the bookshops in Cecil Court off Charing Cross Road, but they are terribly expensive nowadays."

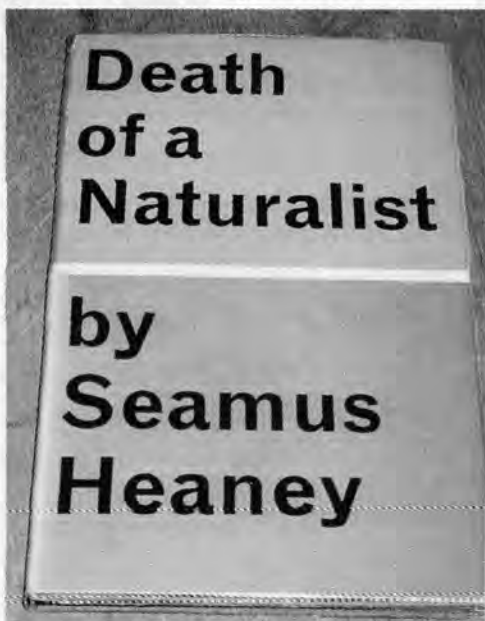
**Do you buy books over the internet?**

"Unfortunately I am not on it yet but I hope to get around to it very soon."

**Which three books would you take to a desert island?**

"I would take the *Collected Poems* of either W.B. Yeats or Louis MacNeice. I know half of their poems off by heart. I think I would choose Yeats. I would also take an Irish language book that I had at school, *Filidheacht na nGaedhal*, which means 'Poetry of the Irish'. It contains some wonderful poems, songs and laments, so I would take that to refresh my Irish. My third choice would be a complete run of *Magnets* for light relief."

*Patricia Craig's biography of Brian Moore is published by Bloomsbury in October.*



*Craig collected Seamus Heaney's books throughout the Sixties, including the sought-after *Death of a Naturalist*.*

# Hamer Auctions

Station House  
Auction Rooms  
Carlton Road,  
Worksop,  
S81 7AG



## Hamer 20th Century Books Subscriptions Form 2002

Name

Address

Telephone

Post Code

Please circle one of the following: Cheque, PO, Credit Card, Debit Card

Expiry Date

Valid from

Issue Number

### All prices include postage

Please photocopy & highlight or underline your requirements below or list on plain paper:

UK Abroad

Membership Hamer 20th Century Book Club	£15	£15
(Benefits include Free Signed Rupert Annual 2002, £5 off Rupert 1952 & Giles No 8 Facsimiles, Members joining/renewing now will receive March 24th/May 19th/October 27th/December 8th Auction Catalogues free but Gifford catalogues should be ordered separately)		

All Hamer Auction Catalogues 2002 inc Denis Gifford	£35	£43
---	-----	-----

Catalogue for Denis Gifford February 24th/April 28th/ June 9th/August 11th 2002 (Please circle one)	£6	£6
--	----	----

All 4 Denis Gifford Catalogues 2002	£20	£25
-------------------------------------	-----	-----

All 6 BACK catalogues Denis Gifford Parts One to Six 2001	£16	£20
---	-----	-----

Hamer Comic Annual Guide Supplement pub February 2002	£8	£12
---	----	-----

Hamer Comic Annual Guide No 1 pub 2000	£16	£20
--	-----	-----

Hamer Comic Annual Guide No 1 & Supplement	£20	£25
--	-----	-----

Auction Entry Form	Free	Free
--------------------	------	------

Grand Total

Please post to:

Hamer Auctions, Station House Auction Rooms, Carlton Road, Worksop S81 7AG  
Phone 01909 479989 or Fax 01909 566900 Email enquiries@hamerbooks.co.uk www.hamerauctions.co.uk  
<http://www.hamerauctions.co.uk/> or [www.hamerbooks.co.uk](http://www.hamerbooks.co.uk)



www.memorabilia.co.uk



# MEMORABILIA

STAR SIGNING SPECIAL

## The NEC BIRMINGHAM

**9th + 10th March 2002**

Europe's largest Collectors Fairs for Sci-Fi Film, Cult TV,  
Pop + Comics. Over **900 Dealers** Tables each day!  
Plus Displays, Star Signings + Attractions.

1,000's of Books, Comics, Magazines, Pulp,  
Annuals, Original Artwork, 1st Editions, etc,  
plus book signings, all under one roof. Top  
Dealers from all over the UK and Continent  
present. Don't miss it!

007

Buffy

STAR  
WARS

Tickets now on sale call the NEC Box Office on

**0121 767 4555**

Box Office booking fee 50p

Early Entry Saturday 9am onwards £10

Adult Standard entry £7, Child entry £5

Saturday 11am to 5pm Standard Entry

Sunday 10am to 5pm Standard Entry

BOOK YOUR TICKETS NOW OR SIMPLY PAY AT THE DOOR.

Star signings include Yee-Jee-Tso - Stargate

Dave Prowse - Star Wars, Shirley Ann Field - Alfie

Plus tons more to be confirmed

Memorabilia also at NEC

3rd + 4th August 2002

16th + 17th November 2002

ty

THE SIMPSONS



# SEBASTIAN FAULKS

AUTHOR OF 'BIRDSONG' AND  
'CHARLOTTE GRAY'

BY DAVID HOWARD



© Jerry Bauer

**T**wo novels captured the hearts of Middle England in the 1990s. The first was Louis de Bernières' *Captain Corelli's Mandolin*; the second was Sebastian Faulks' marvellous evocation of the battlefields of the First World War, *Birdsong*.

Whereas de Bernières' success, considering the style of his earlier novels, was somewhat improbable (though deserved), Faulks' emergence as a novelist of high standing had been presaged through an earlier book, also set in France, called *The Girl at the Lion d'Or* — a novel which had the critics cooing over the author's style and storytelling and had them comparing Faulks to every French novelist they had ever heard of.

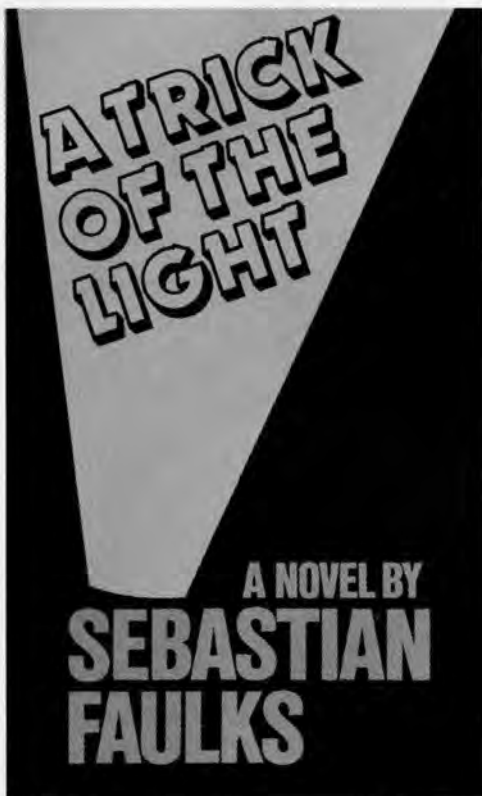
That said, many novelists publish books to critical acclaim yet fail to achieve a large readership. Faulks would probably be the first to acknowledge that his success owes as much to good fortune and timing as it does to the quality of his writing and the marketing ability of his publishers.

And his success has been considerable. *Birdsong* is ratcheting up sales towards the million mark and all his subsequent books have been international bestsellers. His fifth novel, *Charlotte Gray*, has been filmed with Cate Blanchett in the title-role, and the author was even the subject of a BBC *Omnibus* programme broadcast in the Spring of 2001.

## LANDMARK

Similar to de Bernières and *Captain Corelli's Mandolin*, collectors' interest in Sebastian Faulks is centred largely around *Birdsong*. It's a landmark novel and keenly sought by collectors who wish only to have a representation of Faulks' work. Understandable as this may be, collectors in this mind-set are missing much. The previously mentioned *The Girl at the Lion d'Or* is a magical novel and *Charlotte Gray* is as mesmerising in its way as its predecessor, *Birdsong*. Add to that Faulks' marvellous non-fiction work, *The Fatal Englishman*, and you have a body of work that is looking more impressive by the moment.





Faulks' first novel, *A Trick of the Light*, now sells for up to £350 in Fine condition with the dustjacket.

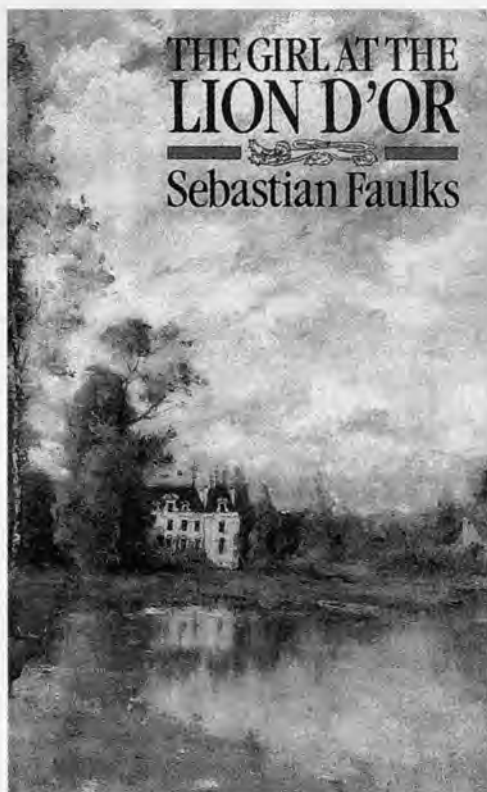
Sebastian Charles Faulks was born on 20th April 1953 in Newbury, Berkshire. His father, Peter Ronald Faulks, was a judge and the family were affluent enough to send Sebastian and his elder brother, Edward, to Wellington College public school. From there, Sebastian went to Emmanuel College, Cambridge, where he graduated with a degree in English Literature.

From his early teenage years, Faulks knew that he wanted to be a novelist. The text he most enjoyed at school was *The Histories* of Tacitus, which he particularly admired for the grammar. Favoured novelists included the English stylist, Henry Green, a contemporary of Anthony Powell, who tends to be more admired in Europe than in Britain.

Leaving Cambridge, Faulks took a teaching job in London where he wrote freelance articles and book reviews for numerous London newspapers and magazines. In 1978, he joined *The Daily Telegraph* and at the same time became an editor of The New Fiction Society book club.

Five years later, he joined *The Sunday Telegraph* as a features writer and found himself commended in the British Press Awards. In 1986, he left to join editor Andreas Whittam-Smith as the literary editor of the newly launched *Independent* newspaper.

By this time, Sebastian Faulks had already published his first novel, *A Trick of the Light*, which appeared under The Bodley Head imprint in 1984. Partly an adventure story, the narrative follows George Grillet, a young half-French, half-English Catholic



It was followed by *The Girl at the Lion d'Or* (1989), an unashamedly romantic love story set in France.

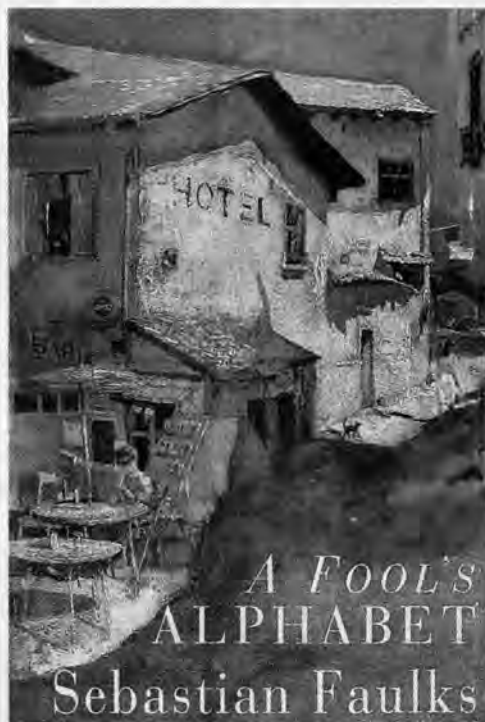
who comes to London to recover from a love affair. Naive and unworldly, he unwisely rents a flat from a bitter young woman who tricks him into becoming involved in a seemingly harmless job on the Isle of Dogs. From there, he descends into a dark and violent world and never fully understands what is happening to him. Though it's a good novel, it will always be something of a disappointment to readers who have come to Faulks through his more accomplished later works. That said, its now a very collectable item with prices set at between £250-£350 for Fine copies in their somewhat disappointing black and silver dustjackets.

Faulks began writing his second novel, *The Girl at the Lion d'Or*, in 1985. It is set in 1930s France, a country for which he had more fondness than knowledge, and so he now began learning as much as possible about our nearest Continental neighbour. Although he had lived briefly in Paris after leaving school and had also spent some time on the West coast, he had failed to understand why the French countryside in particular had meant so much to him. The writing of *The Girl at the Lion d'Or* emphasised his own emotional reaction to it. "What I really loved was that it was so old-fashioned," he says. "You could drive off a main road and you were back in the 1930s. It was almost like going through a door in the back of the wardrobe."

## LEITMOTIF

Today, Faulks acknowledges that it was during this period of research that the seeds for *Birdsong* were sown. He also stumbled upon a theme that was to be a leitmotif for all his subsequent work — the extent to which a character's most private and intense experiences are affected by public events, both contemporary and historical.

*The Girl at the Lion d'Or* is an unashamedly romantic love story. Full of sentiment though never sentimental, it follows the arrival of Anne in the small French town of Janvilliers, where she takes a job as a waitress at the seedy Lion d'Or hotel. She quickly becomes the object of desire for most of the local men, though principally,



*A Fool's Alphabet* was much more experimental than its predecessors and was coolly received by the critics.

Roland, the hotel's boot-boy, and Mattlin, the town's renowned philanderer.

Anne's fancy, though, rests with another even less suitable choice, a lawyer called Hartmann, a reformed *bon viveur*, though not reformed enough it seems. Recently married, and living in his father's old manor house just outside the town, Hartmann's struggles with his conscience, and Anne's attempts to unburden herself from the shackles of the past, power the story through to its emotional climax. All this is set against a background of political and social upheaval that would lead France down the collaborist road to the Vichy government of Nazi occupation.

*The Girl at the Lion d'Or* forms the first part of a loose trilogy of French novels that has *Birdsong* at its core and *Charlotte Gray* as its conclusion. That said, I should emphasise that it was never Faulks' intention to write a trilogy and it is perhaps somewhat misleading to refer to them as such because



none of the major characters plays a significant part in more than one novel. For example, Hartmann's reappearance in *Birdsong* is so brief that you could almost miss him, and *Charlotte Gray* is the daughter of the commanding officer of Stephen Wraysford, the chief character in *Birdsong*.

In fact, Faulks admits that his decision to include Hartmann in a walk-on role in *Birdsong* was almost an afterthought. Similarly, the fact that Charlotte Gray was the daughter of a character from *Birdsong* is irrelevant to the story. As Faulks described in a recent interview: "Charlotte did not have to be the daughter of a character from another book, but one of my themes is how the past works itself out in subsequent generations."

## PASTORAL

For collectors, acquiring copies of the lyrical *The Girl at the Lion d'Or* should not prove too difficult. Though copies are far from common, prices have not yet risen to unreasonable levels. Around about £100 should secure a Fine example complete with its beautiful jacket featuring a French pastoral scene with a lake in the foreground and a chateau surrounded by trees in the distance.

If one of the strengths of *The Girl at the Lion d'Or* was that it was written in classic narrative style, Faulks' follow-up novel could not have been more different. *A Fool's Alphabet* (1992) jumps all over the place in both time and place and is certainly the most experimental novel he has published. The story follows a half-English, half-Italian photographer called Pietro Russell through various phases of his life, with the reader required to join the dots and make some order of events.

The method that Faulks chose to tell the story is as ambitious as it is unique. Running the gamut of twentieth-century history from the First World War to the Arab-Israeli conflict, and taking his cue from Russell's father, whose dream was to spend a night in a place beginning with every letter of the alphabet before he died, Faulks throws chronology out of the window and replaces

The final, unpublished chapter of  
*Captain Corelli's Mandolin*  
in a fine limited edition

## Günter Weber's Confession



by Louis de Bernières

*Captain Corelli's Mandolin* is a modern classic, loved by millions long before it became a hit movie. But few readers will know that a short while after the book was first published Louis de Bernières wrote a further, final chapter to the novel. This tells how Lieutenant Günter Weber returned to the house of Pelagia and Dr. Iannis after the massacre of the Italian soldiers. Weber wishes to explain his part in various events that have occurred, but the Doctor does not give him the reception he expects.

Tartarus Press have just published this unknown chapter as a very special limited edition of 350 numbered copies. It has been hand-set in Perpetua type and printed and bound by Alan Anderson at the Tragara Press, and a special frontispiece has been commissioned and lithographically printed. Wrappers. 18 pages. £32.50/\$50 including p&p. Send cheque or Visa/Mastercard details to:

### Tartarus Press

Coverley House, Carlton-in-Coverdale  
Leyburn, North Yorkshire, DL8 4AY, UK  
Tel/fax: +44 (0)1969 640399

E-mail: [tartarus@pavilion.co.uk](mailto:tartarus@pavilion.co.uk)  
website: [www.tartaruspress.com](http://www.tartaruspress.com)

Please contact us for a full catalogue. We also publish collectable hardback limited editions of books by L.P. Hartley, Robert Aickman, Arthur Machen, Sylvia Townsend Warner, Forrest Reid, Gerald Heard, Algernon Blackwood, J. Meade Falkner and others.

# Sebastian FAULKS



## B I R D S O N G

The first edition of Faulks' breakthrough novel, *Birdsong* (1993), now sells for up to £225 in its appropriately simple and dignified dustjacket.

it with destinations in alphabetical order.

For example, the story begins at Anzio with his parents meeting and concludes at Zanica, the place of his conception. In between, Pietro Russell traverses the globe from Hong Kong to Watsonville, California — known as the artichoke capital of the world.

Although the alphabetical device is marvellously original, I found the chaos that ensued somewhat unpalatable. However, I suspect that the book might benefit from a second reading, but in

general critical reaction erred more on the side of disapproval than favour.

The main problem perhaps was that *The Girl at the Lion d'Or* had built up an expectation which Faulks had dashed by dispensing with many of the elements that had contributed to its success. That said, some of the virtues that informed *The Girl at the Lion d'Or* did remain, most notably the calming effect of the narrator. This is a characteristic of all Faulks' work, the sense of being in the hands of an unflappable and benign observer — a reflection, perhaps, of the author's own public school-groomed personality.

Also evident is Sebastian Faulks' astonishing ability to create female characters in a manner that is neither patronising nor idealistic, but perceptive in a way few other male novelists can achieve. It's an ability that perhaps reached its peak with Isabelle in *Birdsong* and Charlotte Gray in the novel of the same name.

Today, fine copies of *A Fool's Alphabet* complete with the jacket sell for £40-£60. Again, the jacket is worthy of note, depicting the old

hotel in Anzio where the story begins, beautifully painted by Steve Martin.

Which brings us to *Birdsong*, which is simply one of the most emotionally charged and impressively written novels I've ever read. Although it's a long book — around 400 pages — I read it in three sessions and found, like most people, that it had a profound effect on my understanding of the First World War.

Although Faulks' fascination with the conflict was stirred during his research for *The Girl at the Lion d'Or*, the novel's true



inception occurred in 1988, the seventieth anniversary of the Armistice. *The Independent*, Faulks' employers at the time, sent him to Flanders with some veterans to write about the event. The reaction among his fellow hacks somewhat surprised him. They couldn't think of an assignment more dull, a reaction that was echoed when he told fellow writers that he planned to write a novel about the trenches: "Actually meeting these veterans, talking to them, holding their hands and going with them to the cemeteries brought it home to me that the First World War was not so very distant."

Faulks became more fascinated with the subject as his research progressed. In total, he made three trips to the Somme battlefield, each of about three to four days. Armed with a 1916 map of the trenches, he walked backwards and forwards until he had the geography of the region etched on his mind.

## MONUMENT

Another place he visited was the extraordinary monument at a village called Thiepval. About the size of Marble Arch, every inch of this structure is covered with the names of British soldiers: not of those that were killed, but of those men that were never found! Though not usually a superstitious man, Faulks filled a jar with soil from the battlefield and placed it on his desk during the writing of *Birdsong* for good luck.

One event that certainly aided the writing of the novel was Faulks' departure in 1991 from the *Independent on Sunday*, where he had become deputy editor.

**Next issue  
on sale  
Thursday  
21st March**

# Sebastian FAULKS

BESTSELLING AUTHOR OF *BIRDSONG*



## THE FATAL ENGLISHMAN

— Three Short Lives —

*It was followed by **The Fatal Englishman** (1996), a study of three very different men who died young.*

Although his early days on *The Independent* had been wonderfully exciting (he met his wife, Veronica Youtlen, there — they married in 1989), his promotion to the newly published Sunday paper coincided with a drop in its circulation. Internal disputes between the two newspapers became so fraught that Sebastian landed on the sick-list with an ulcer.

It's an ill wind you might say, especially when you consider that Faulks was given a year's salary and now had the free time, which he used spectacularly well, to write *Birdsong*. "For the first three months after I left I couldn't stop laughing," he says, "I was so relieved to be out of the place."

The one problem he had was finding a place to write the novel. The arrival of their first child made it too noisy at home, so Sebastian made arrangements to work at his brother's house nearby in West London.

He would arrive there at about 10am each day with a Thermos flask — the perfect aid to writing as there is no excuse to leave your desk — and write for four or five hours until his mental energies drained.

Faulks began writing *Birdsong* in June 1992 and planned to be 'home by Christmas'. Had it not been for a bout of flu, he would have made it by Christmas Eve. He remembers this period as the most fulfilling of his life: "I was completely focused, to the extent that I slept well, I ate well, I felt well. I felt profoundly happy as I was doing it, even though what I was writing about was appalling."

"At least twice a week I dreamt that I was in the trenches," he remembers. "They were not particularly traumatic dreams. We were not being shelled. It was simply that that was where I lived, and there was not much division between waking and dreaming."

Indeed, Faulks was so focused on his novel that even the birth of his second child halfway through the writing "passed almost without a blip".



Cate Blanchett stars in the film adaptation of Faulks' fifth novel, *Charlotte Gray*, set during the Second World War.

## MAGAZINES

### COMICS AND BOOKS

(and all other printed items: Leaflets, cards etc, etc)

### BOUGHT AND SOLD

SEND DETAILS OF ITEMS FOR SALE/REQD TO -

**TILLEYS VINTAGE MAGAZINES,**

**21 DERBY ROAD,**

**CHESTERFEILD, S40 2EF**

01246 563868 [www.tilleysmagazines.com](http://www.tilleysmagazines.com)

(Est. 1978)

With emotion never far from the surface in Faulks' work, it's not surprising that he felt completely overcome while writing some of the passages. Although this happened about a dozen times, one passage was particularly difficult — his description of the night before the battle of the Somme. This lasts more than fifty pages in the book and Faulks found that he had to stop half-a-dozen times during its writing and go out into the garden. "I was just shaking from head to foot with a mixture of anger



and grief, rage and pity. That surprised me. One thinks of compassion as being a fairly downbeat emotion."

Those of you who have yet to read *Birdsong* are set for a memorable experience. The story begins in Amiens, where in 1910 a young Englishman, Stephen Wraysford, arrives to study the textile trade. He takes a room arranged by his employer with the family Azaire, the owners of a nearby textile factory. Away from family or friends, Wraysford falls in love with the factory owner's wife, Isabelle. Their affair is largely played out in a forgotten part of the house called the red room.

### FAMILY

During Faulks' research for the novel, he actually chose a house in Amiens in which to set the book — and caused something of a stir when the novel was published in France as the house owner's family had lived there for generations and many believed the events were factual. In truth, Faulks had never set foot in the house and the red room was simply artistic licence.

After 100 mesmerising pages, the love affair ends unpredictably, and the story moves on to the British trenches in 1916. Stephen had become a lieutenant but the battles have left him broken and burnt-out. A superior calls him "a mad, cold-hearted devil".

This is not a novel about class distinction between the troops and their commanding officers, nor is it an exposé of the butchery ordered on the ranks from the safety of the Generals' bunkers.

More simply, it's about a group of colleagues trapped together in the trenches and how each manages to survive. Stephen's fellow officer and best friend is Michael Weir, who drinks whisky to numb the

emotional pain. One of Weir's diggers is Jack Firebrace, who in civilian life had helped to build London's underground Central Line. Jack's safety valve is to think continually of his wife and young child. Stephen Wraysford's approach is more intellectual. "I'm curious to see what's going to happen," he tells Weir. "This is not a war, this is an exploration of how far men can be degraded. I am deeply curious to see how much further it can be taken."

Part three of the novel moves forward to 1978 and has Stephen's granddaughter visiting the monument to the unfound at Thieval, trying to make sense of the past

# SEBASTIAN FAULKS



## CHARLOTTE GRAY

HIS FIRST NOVEL SINCE  
BIRDSONG

*The book was published in 1998 in this atmospheric dustjacket. Copies shouldn't cost more than £15 even in Fine condition.*

and at the same time troubled by a fated love-affair of her own.

These transitions to the near present — the novel returns to the 1970s in the fifth part and concludes there as well — are jarring at first. But they soon take on a life of their own, even if the narrative is somewhat flatter. The conclusion is marvellously judged as well, and not without surprises.

A memorable book then, and probably the best novel about the First World War since Susan Hill's *Strange Meeting* (1971). Arguably, it is also the equal of the Great War works by, among others, Edmund Blunden and Siegfried Sassoon.

For collectors, finding first editions of *Birdsong* can be difficult and is becoming increasingly expensive. Copies are selling for upwards of £175, and will probably increase further depending on the success of the forthcoming film version. The jacket is simple but effective, featuring a painting of a naked young man sitting statue-like with his face covered.

With the healthy revenues generated by *Birdsong*, Faulks took his family — which now numbered three children — off to live in France. For a year, they lived in a house in a village between the Lot and the Garonne, and it was here that he wrote *Charlotte Gray* (1998).

## MISSING

Faulks leaps a generation and places the novel in Vichy France, to which Charlotte Gray is sent on a mission to aid the Resistance. Her official duties are not quite as they seem, but Charlotte is more concerned with her own personal quest — to find her airman lover who has gone missing during a flight over France in a Lysander.

At the heart of the novel is the Holocaust, the dark events of which are mirrored in the destiny of the inhabitants of Lavaurette, the village where Charlotte Gray ends up. During Faulks' research for *Charlotte Gray*, he met two French survivors of Auschwitz. Both had been deported when they were eighteen, an age when you can endure a great deal physically. Faulks was

BESTSELLING AUTHOR OF *BIRDSONG*  
AND *CHARLOTTE GRAY*

# On Green Dolphin Street SEBASTIAN FAULKS



*Faulks turned to 1950s America for his most recent novel, **On Green Dolphin Street**, published last year.*

amazed at how they also coped emotionally, and concluded that at that age you were still immature enough to accept any reality as somehow survivable.

His fascination was partly due to his belief that by 25 he would himself have been too neurotic to survive anything so horrific. Indeed, Faulks has suffered periods of depression in his life — one in his early twenties in particular which he only pulled through with the help of his mother.

All this will probably be little surprise to those who have read Faulks. There is an emotional depth to his writing that only comes with a degree of suffering. Indeed, in the early stages of *Charlotte Gray*, the eponymous heroine is revealed as suffering from depression: "Like an assiduous housekeeper locking up a rambling mansion, it noiselessly went about and turned off, one by one, the minds thousand small accesses to pleasure."



Like *Birdsong*, one of the joys of *Charlotte Gray* is the period descriptions of France. Just as Faulks had bought the trenches, bars and inhabitants of the Somme vividly to life, so he has with the France that was suffering under the compromise of the Vichy government. It's all masterfully achieved, and personally I enjoyed *Charlotte Gray* every bit as much as *Birdsong*.

One difference between them is the cost for collectors. Sebastian Faulks was now a big time writer and the initial print-run of *Charlotte Gray* was large. As a result, prices are reasonable and collectors shouldn't have to pay more than £12-£15 for Fine examples complete with the jacket — which is again impressive, showing *Charlotte Gray* on a station platform.

### LINKS

In between *Birdsong* and *Charlotte Gray*, Sebastian Faulks wrote *The Fatal Englishman* (1996). Although this is his only non-fiction work, there is much to link it with his novels. War and its effects both psychologically and physically are particularly strong links, and both are graphically displayed in the three lives he chose to depict in this stunning book.

Christopher Wood, Richard Hillary and Jeremy Wolfenden were of successive generations but each was to die young. For book lovers, the name of Richard Hillary will be familiar through his famous account of his experiences as a Battle of Britain Spitfire pilot entitled *The Last Enemy*. Terribly burned in a crash in the North Sea,

he endured nineteen operations, and wrote his memoir clutching his pen in clawed hands. Against advice, he climbed back into the cockpit in 1943 and died in another crash in appalling weather conditions.

Christopher Wood and Jeremy Wolfenden are less well known. Wood was a public schoolboy who set off for Paris in 1921 to become "the greatest painter the world has ever seen". Mixing with the artists assembled in Paris at the time, he began affairs with some, and became addicted to opium through his friendship with Jean Cocteau. Although he made a steady living as an artist, Wood threw himself in front of a train at Salisbury station in 1931.

### BRILLIANT

Addiction ended Wolfenden's life as well, though it was the bottle rather than narcotics that caused his death. A free spirit with a brilliant mind, he was also a blatant and indiscriminate homosexual, which caused his family some distress because his father was chairing the Government Committee on Homosexual Offences and Prostitution. Wolfenden died in 1965 from liver failure brought on by his excessive drinking.

Bleak as all this sounds, Faulks writes with much humour about characters who lived fast, eventful lives. It's as much a celebration of life as it is a memoir to lives lost before their hour.

For collectors, *The Fatal Englishman* comes highly recommended and is also good value at between £12-£15 in Fine condition complete with its impressive

## SUBSCRIPTION RATES

The cost of a year's subscription to **BOOK AND MAGAZINE COLLECTOR** is:

**UK** – £35.50; **Europe** – £40.00 (Airmail) or £38.00 (Surface Mail);

**USA & Canada** – £54.00; **Australia & New Zealand** – £56.00.

Please write for rates to other countries.

Please specify the issue with which you would like your subscription to commence.

**FOR METHODS OF PAYMENT PLEASE SEE PAGE 124**

jacket showing a detail from a Tate Gallery painting by Herbert Draper called 'The Lament for Icarus'.

Sebastian Faulks' latest novel, *On Green Dolphin Street*, has him abandoning France, though not love and war. It is late 1950s America, and the Cold War is being won by the Russians. It's an interesting period in which to set a novel, and into all this Faulks pitches a young British diplomat and his shining family. It's all too perfect, and events soon take a dive. With the children away at boarding school and her diplomat husband hitting the bottle, the wife, Mary, finds herself in the clutches of Frank Renzo, a Chicago newspaperman from the wrong side of the track. An affair follows in New York, but, as this is the 1950s, only after several breathlessly chaste scenes. Action is amply supplied through the diplomat's memories of World War Two

and the newspaperman's experiences of the fall of French Vietnam.

It's a hugely enjoyable read, but it doesn't quite reach the intensity of *Birdsong* or even *Charlotte Gray*, which of course is always the fate of an author who has written a particularly memorable book. Top that. They quite often can't, but Faulks is a marvellous writer and it is quite possible that his best work is yet to come — still in his forties, he may be yet to reach his peak as a novelist.

His literary and lyrical approach is both accessible, thought-provoking and popular with both sexes and all ages. It's a winning combination and something that should keep collectors chasing his books for many years to come.

*'Charlotte Gray' goes on general release on 22nd February.*

## SEBASTIAN FAULKS UK BIBLIOGRAPHY

A guide to current values of first editions in Fine condition without/with dustjackets.

### NOVELS

A TRICK OF THE LIGHT (The Bodley Head, 1984) .....	£20-£30 (£250-£350)
THE GIRL AT THE LION D'OR (Hutchinson, 1989) .....	£8-£10 (£75-£100)
A FOOL'S ALPHABET (Hutchinson, 1992) .....	£8-£10 (£40-£60)
BIRDSONG (Hutchinson, 1993) .....	£35-£50 (£175-£225)
CHARLOTTE GRAY (Hutchinson, 1998) .....	£3-£5 (£12-£15)
ON GREEN DOLPHIN STREET (Hutchinson, 2001) .....	In print £16.99

### NON-FICTION

THE FATAL ENGLISHMAN (Hutchinson, 1996) .....	£3-£5 (£12-£15)
---	-----------------

*New books shortly from*  
**Scorpion Press**



**Allan Mallinson – A Call to Arms**  
**Stephen Booth – Blood on the Tongue**

**Enquiries to NEW ADDRESS**

Scorpion Press, The Courtyard Barns, Gladestry, Kington HR5 3NR  
Telephone 01544 370296 e-mail: [scorpionpress@ndirect.co.uk](mailto:scorpionpress@ndirect.co.uk)



# **WANTED**

**FOR CASH OR EXCHANGE**

## **ALL BOOKS & COMICS**

**HARDBACKS • PAPERBACKS  
RARE BOOKS • MAGAZINES**

**We are especially interested  
in cult books & modern firsts**

**BUY • SELL • TRADE**

Please bring official ID with address & signature when selling or exchanging

**NOTHING LEGAL REFUSED!**

## **BOOK & COMIC EXCHANGE**

**14 Pembridge Road, London W11**  
**☎ 020 7229 8420**

**OPEN 7 DAYS 10am – 8pm**

**HUGE SELECTION ON SALE**

# CLIVE KING

## Author of 'STIG OF THE DUMP'

BY JUNE HOPPER

**M**any English children's authors are inspired to set their stories in those special places which have featured in their lives, and much-travelled children's writer, Clive King, is no exception, the variety of themes in his stories reflecting the variety of experiences in his own life.

*Stig of the Dump* — recently adapted for television by the BBC — is King's most enduringly popular children's book, its setting inspired by the environs of Oliver's Farm in Ash near Sevenoaks, Kent, a large estate situated on the North Downs to where King and his family moved in 1926. The King family had previously lived in a house (which was subsequently destroyed by bombing during the Second World War) in Richmond, Surrey, where (David) Clive King was born, the second of four sons, on 20th April 1924.

### ROYAL NAVY

After attending a private infants' school, he was sent to King's School in Rochester and then went up to Downing College, Cambridge, and to the School of Oriental and African Studies, London. During the Second World War, he joined the Royal Navy Volunteer Reserve which took him to Iceland, the Russian Arctic, India, Sri Lanka, Australia, the East Indies, Malaysia, the Mediterranean and Japan, where he observed what was left of Hiroshima only months after its destruction.

With the war over, King joined the British Council, his work taking him to Amsterdam, Belfast, Aleppo and Damascus (where he was styled Visiting Professor to the University), Beirut, Dhaka, where he was involved with Language Teaching Programmes for both Radio



Beirut and Radio Dhaka, and Madras. During this time, he was also able to make many off-duty trips back to England.

King wrote his first children's story, 'Mouse Goes to Party', in 1939, though this was never published, and some years passed before his second story for children, *Hamid of Aleppo* — which was prompted by his stay in Aleppo, Syria, where he was a Lecturer between 1951 and 1954 — was accepted and issued by Macmillan in New York in 1958.

*Hamid of Aleppo* is a light-hearted fable about the Syrian Golden Hamster, a species



carefully researched by King, and on which he collaborated with the Swiss artist, Luigi Pericle Giovanetti, who provided the 37 black-and-white line illustrations. (Giovanetti created the cartoon hamster Max, who appeared in both *The New Yorker* and *Punch* during the 1950s.) This book was marketed but not published in the U.K and is quite difficult to find, so expect to pay anything up to £60 for a Very Good jacketed first edition.

## INSPIRATION

The East Sussex town of Rye, where King was working in an educational post during the 1950s, provided the inspiration for his next children's book, *The Town that Went South* (1959), and here King proved for the first time just how richly imaginative a writer he is. Rye becomes Ramsly in the story, with King describing it as breaking away from the land and drifting out to sea; and anyone who knows historic Rye won't find it difficult to imagine how such a place, built as it is on a hill which was once surrounded on all sides by the sea, could fire the imagination of a writer.

The people in the story are really caricatures with descriptive names like Captain Voicepipe, while the central figure is the surly, lazy cat, Gargoyle, who, aboard the floating



## A Puffin Original



*Stig of the Dump* was first published as a Puffin Original (above) in 1963 and has never been out of print. Left: Stig and Barney, as depicted by Edward Ardizzone.



The recent BBC adaptation starred Robert Tannion as Stig (left) and Thomas Sangster as his friend, Barney (right).

town, journeys south, eventually arriving in Antarctica. The story is nicely complemented by lively illustrations by Maurice Bartlett.

Like *Hamid of Aleppo*, *The Town that Went South* was published by Macmillan in New York then marketed but not issued in the U.K. Once again, copies are quite scarce, so a Very Good jacketed first edition could fetch anything up to £45 today.

## MEMORIES

King was still working in Rye when he produced what was to become his best-loved book, *Stig of the Dump*, its setting inspired by Oliver's Farm at Ash. King had very happy memories of the farm. It was where he spent his boyhood from two to nine, and came home to from boarding school, university and then the war, and he felt that he wanted to write a story about the place. Not only that, his two children, Susan, aged nine, and Charles, aged seven, stayed there with their grandparents sometimes and he tried to imagine the adventures that they got up to.

The Dump really existed and was known locally in Ash as the Chalk Pit. The pit was

deep, some twenty feet, and King used to imagine someone living down there amongst the stinging nettles and rusting junk. Stories recalled from early schooldays about cavemen and Stonehenge, plus the time-warp situation in Rudyard Kipling's *Puck of Pook's Hill*, served as inspiration to re-awaken, in King's imagination, sleepy Ash's past. After all, it was nearby that the 200,000 year-old skull of Swanscombe Man had been found.

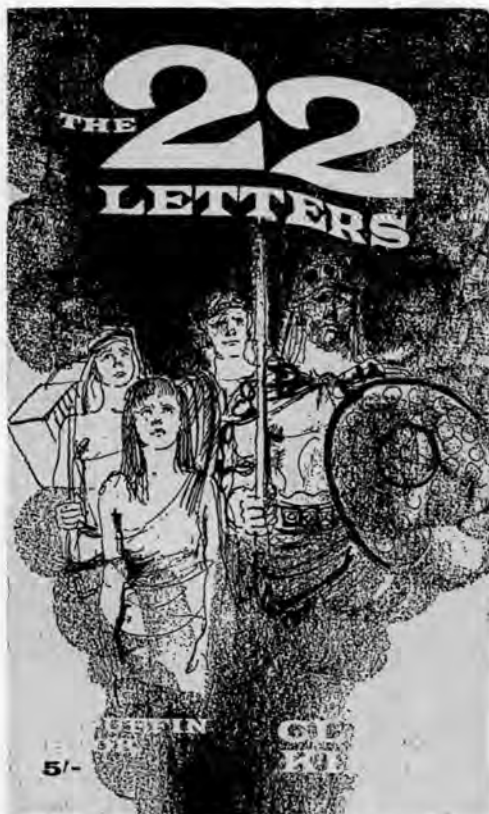
*Stig of the Dump* tells the story of a young boy, Barney, who discovers a Stone Age boy living in the Chalk Pit (which is used as the unofficial rubbish dump) near his grandmother's home. Barney and Stig (Barney calls him 'Stig' because that's the sort of grunting noise he makes) become friends and a trust quickly develops between them as, communicating through sign language, both show how inventive and resourceful they are at making good use of old junk. A few empty tin cans become a stovepipe, and several jam jars make a very satisfactory window for Stig's den. From the critics point of view, this is the most satisfying part of the story, the boys' later adventures involving crooks and an



escaped leopard seeming a bit contrived and out of keeping in comparison. However, the story is a marvellous invention and adults and young readers, both boys and girls, love it.

At the outset, however, publishers failed to see the story's potential. King's agent sent the manuscript to Macmillan in New York who had published the author's two previous children's stories, but they weren't interested, and neither were several other publishers. Then it was sent to Puffin.

In an Afterword to a later Puffin edition, Kaye Webb has described her initial encounter with *Stig*: "When I first read *Stig of the Dump*,



The Puffin edition of *The Twenty-Two Letters* (above), King's follow-up to *Stig*. The book included several black-and-white illustrations by Richard Kennedy (left).

while working as Editor at Puffin Books, I felt as if I'd won the pools. It wasn't a book then, just a rather battered manuscript which had arrived with several others, asking Puffin to consider publishing them."

At that point, Puffin had published few original books because they generally produced paperback editions of books that had already been issued. (In fact, they had published King's second book, *The Town that Went South*, as a paperback in 1961.) But Webb felt that they needed more imaginative stories about boys and on this particular occasion she had taken several manuscripts home with her to see if she could find something "a bit special". "And there it was," Kaye continued, "the first thing I picked up! I could tell it was a winner from the very first chapter. It was exactly the kind of



King's 1973 novel, *The Night the Water Came* (above), describes the effects of a cyclone on an Indian island. Mark Peppé provided the illustrations (below right).

book we needed." And so *Stig of the Dump* was published as a Puffin Original in 1963, and hasn't been out of print since.

The boy, Barney, was based on both the author and his son, Charles (nicknamed Barney), for whom he wrote the story. Charles was quite young at the time and so King kept the prose simple, and this simplicity contributes greatly to the book's charm. This is further enhanced by the inimitable Edward Ardizzone's evocative pen-and-ink drawings and coloured cover, which prove, once again, that no

other illustrator can quite capture light and shadow like 'Diz' (see BMC 63 & 137).

Some 38 years on, first edition copies of the Puffin Original paperback in Very Good condition aren't that easy to find and sell for anything up to £30 today.

There have been a number of adaptations of *Stig of the Dump*, including readings on BBC Children's Television and a popular ten-part serial adaptation shown on Thames Television in the early 1980s. The recent BBC version starred Thomas Sangster as Barney and Robert Tannion as a heavily made-up Stig, with Geoffrey Palmer and Phyllida Law playing Barney's grandparents. There have been stage adaptations in Manchester and London, and there has been a U.K tour. Audio cassettes and a computer game have also been produced, and German and Italian translations have also been published.

## FASCINATING

The success of *Stig of the Dump* was established while King was working as Lecturer and Director of Studies in Beirut, a post he held between 1960 and 1966, and during this period he produced his fourth children's book, *The Twenty-Two Letters*, which was published by Hamish Hamilton in 1966 and, although not destined to have the impact of *Stig*, does provide a fascinating account of the invention





of the alphabet. The story, which is set in the Crete of King Minos' time, is illustrated with the busy black-and-white pictures of Richard Kennedy. There was a simultaneous paperback edition from Puffin.

The next few years allowed little time for writing and between the publication of *The Twenty-Two Letters* and King's next book there was a gap of some seven years, during which time he was working as Education Advisor at the East Pakistan Education Centre in Dhaka (1967-71) and then Education Officer in Madras, India (1971-73). However, after his return to England, and now a full-time writer, during the 1970s he published eight children's books, the first of which was the novel, *The Night the Water Came*, which was issued by Longman in 1973.

The story is set in India and is the Indian boy Apus' account of a cyclone which strikes the island on which he lives and of his survival after his family, his friends and his village are gone. King puts a great deal of research into his stories (although, he says, he tries not to let it show), and here he gives a convincing picture of the inevitable confusion in the wake of the disaster and of the relief operations that follow.

### **SUSPENSEFUL**

The cyclone sequence provides an exciting and suspenseful beginning to the novel, making the rest of the story perhaps something of an anti-climax. However, the book's strength lies in its strong sense of locality and in the sympathetic portrayal of its central character. The story is also nicely complemented by the black-and-white illustrations and coloured dustjacket of Mark Peppé.

In 1949, King married Jane Tuke, by whom he had two children, Rosalind Susan and Charles Jonathon. They were divorced in 1974, and he subsequently married Penelope Timmins, with whom he had a daughter, Alison Emma. King had his children very much in mind when writing all his stories and, no doubt, in later years, his grandchildren, too.

By his own admission, King writes best when he has a particular reader or group of readers in mind, and during the 1970s he produced a succession of easy readers which in their clarity and inventiveness prove

*CLIP & SAVE*

## **ALWAYS WANTED**

NO COLLECTION TOO LARGE OR TOO SMALL.  
BULK PURCHASES OUR SPECIALITY

**IMMEDIATE CASH PAYMENT**

### **BOOKS, MAGAZINES & COMICS**

All Art books, Graphic Novels, Pulp,  
Film/Hollywood, Music/Rock & Roll  
Magazines and books, Football mags,  
and any illustrated magazines

### **AMERICAN COMICS**

All pre-1960 comics. Any quantity  
(post-1960 considered).

### **BRITISH COMICS & ANNUALS**

All pre-1980 comics, pocketbooks,  
storypapers and annuals. Any quantity.

### **PAPERBACKS**

All Science Fiction, Fantasy, Horror,  
Sleaze & Crime. Any quantity.

### **ARTWORK**

All comic and illustration art.

### **EPHEMERA OF ALL KINDS**

If it is printed on paper we are interested.  
We will travel anywhere to view and collect.

### **Something to sell????**

Please 'phone Ken 020 8771 8756  
or Geoff 020 8659 9714 anytime

All the above for sale at the  
shop at bargain prices.

Come and browse.

Open 11am-6pm Mon - Fri  
Please call for an appointment

### **THE BOOK PALACE**

Jubilee House, Bedwardine Road,  
Crystal Palace, London SE19 3AP  
020 8768 0022

*CLIP & SAVE*

this to be so. The first of these, *Snakes and Snakes*, was published by Kestrel in 1975 with busy line and wash illustrations and a colour dustjacket by Richard Kennedy. The story, which was originally commissioned by BBC Children's Television, is again set in southern India, where King had worked, and tells of a young Tamil boy who captures a highly poisonous snake and sells it to a hospital. In 1982, this story was published in paperback in the Macmillan Education 'Rockets' series.

## THEMES

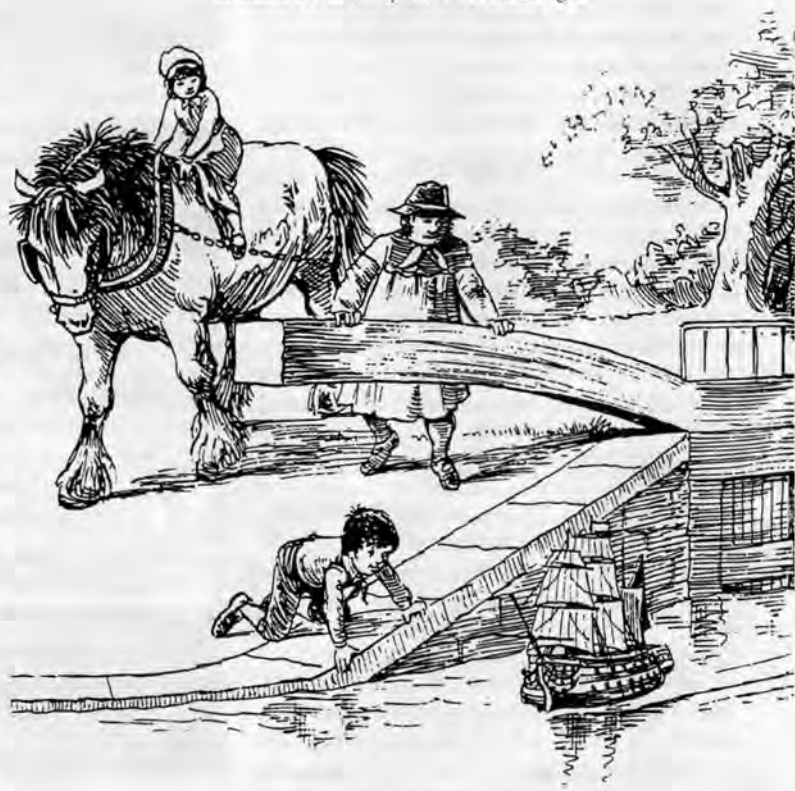
The author has such a wealth of good ideas to work on that no two of his books are alike. As we have seen, he is a fine writer of children's fantasy, but that particular genre doesn't interest him exclusively for there are so many other themes to explore. This has prompted some criticism, notably from Marcus Crouch, who feels that King could reach his greatest potential if he confined himself more. This is probably a fair comment, although King conveys such a vivid sense of locality in his books, which in turn gives the characters in them a greater conviction, that he might be forgiven for his restlessness.

There were realistic locations and good characterisations in King's next children's novel, *Me and My Million*, published by Kestrel in 1976, which is set in the underworld of 1970s London. Ringo's brother steals a near-priceless painting

from Kenwood House and enlists Ringo's help to pass it on to an accomplice. The problem is that Ringo has reading and numeracy difficulties and the plan misfires when he gets on the wrong bus. Crooks, hippies, dodgy businessmen and militant animal rights activists figure in a comedy adventure which is seen from the boy Ringo's point of view, with the author using first person narrative to very good effect. King also produced a dramatisation of the novel which was later broadcast for BBC Education.

Language and communication in their many forms interest King, and in several of his novels he explores the challenges that they can bring. Ringo's problem was literacy and numeracy, which is happily resolved at the end of the

*One of Val Biro's illustrations for the 'easy reader', The Devil's Cut (1978), a brilliant evocation of Britain's Canal Age.*





story, while Barney and Stig used sign language to overcome their particular differences.

The author himself has attempted to learn — though none too successfully, so he says — several languages, including Tamil, Bengali, Gaelic and Anglo-Saxon. Language differences can be a problem but not, as both the much-travelled author and some of his fictional characters have discovered, an insurmountable one.

In 1976, King produced four more easy readers, this time published by Benn: *High Jacks*, *Low Jacks*, *First Day Out*, *Accident* and *The Secret*, all of which were illustrated by Jacqueline Atkinson. Two of these titles were later published as readers for Adult Basic Education.

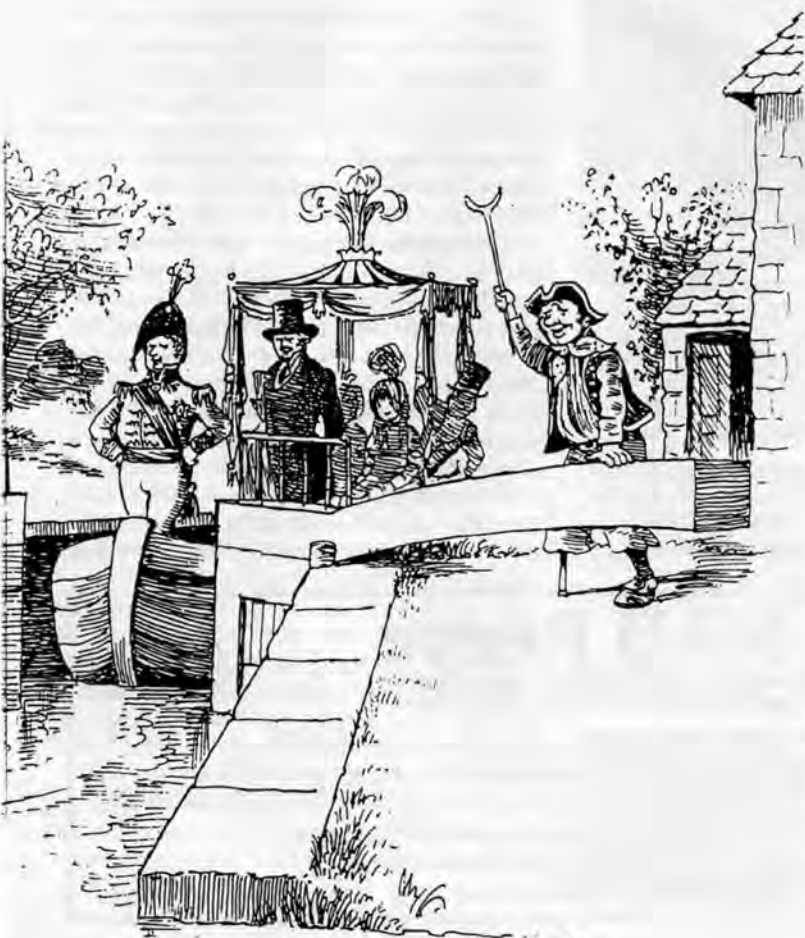
Many collectors search for particular children's books purely for their illustrations. Certainly Ardizzone collectors would include the Puffin Original first edition of *Stig of the Dump* in their collections, while for others the very elusiveness of a Giovanetti-illustrated book would make *Hamid of Aleppo* a very desirable item indeed. But these two titles, and the rest of King's output, are also collected because they are well-written and represent some of the best examples of English children's literature.

A children's book can also have great appeal when both words and pictures work beautifully together as a whole. This is certainly true of *Stig of the Dump*, and equally applies to the best of King's easy readers, *The Devil's Cut*,

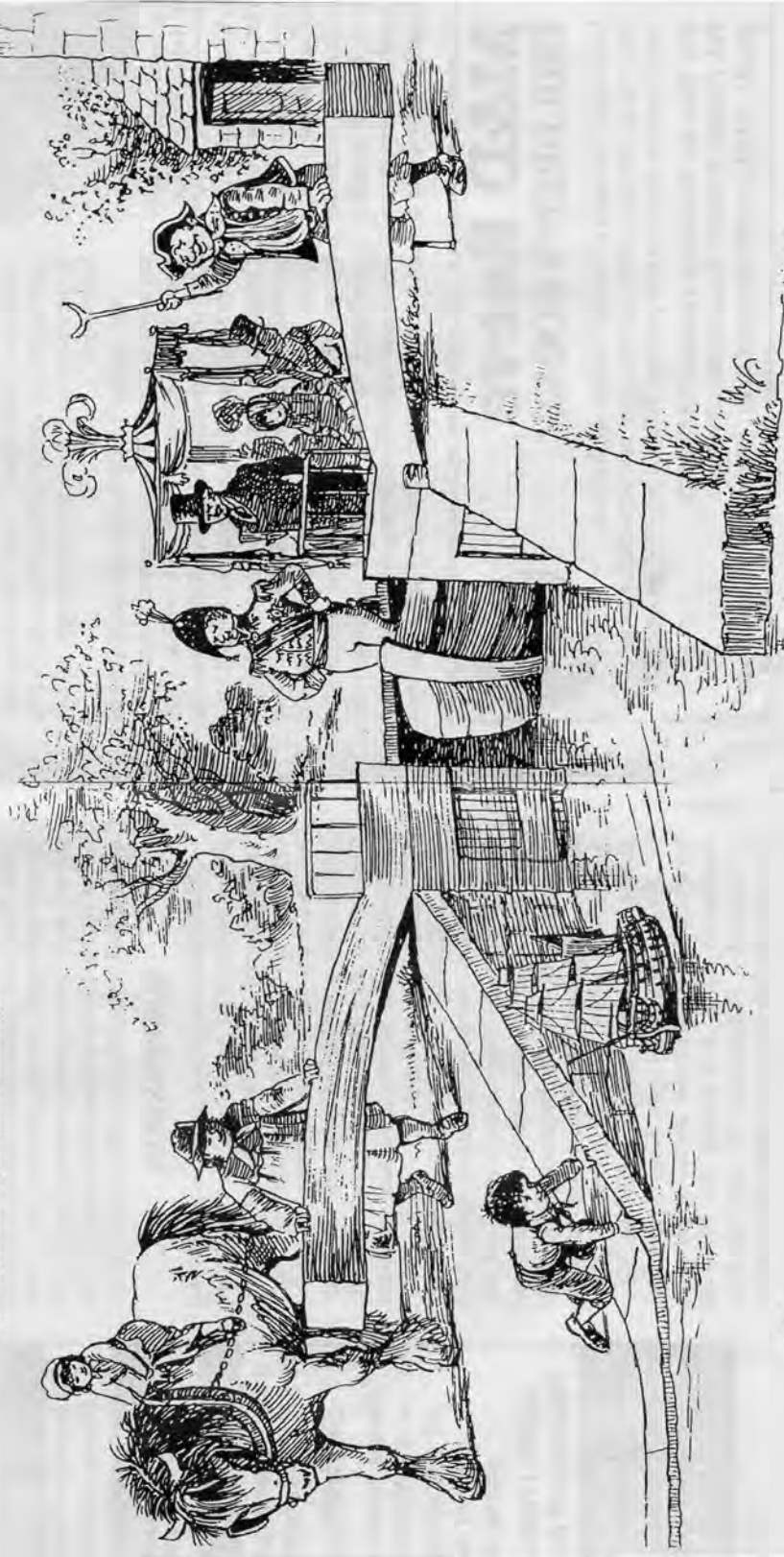
published by Hodder & Stoughton in 1978. Narrated by a young boy, it is a splendid piece of social history about the advent of the Canal Age in which the simple text is complemented by Val Biro's deft line drawings which brilliantly evoke early nineteenth-century England. This book is also quite elusive and a Very Good jacketed first edition is now valued at up to £20.

The last in this run of easy reading books, *The Birds from Africa*, was commissioned by Macdonald Educational for their 'Starter' series and published in 1980 with 23 full-colour illustrations and a cover design by Diana Groves.

King's difficulties with mastering the Anglo-Saxon language may have given the



One of Val Biro's illustrations for the 'easy reader', *The Devil's Cut* (1978), a brilliant evocation of Britain's Canal Age.





# Clive King Ninny's Boat



*Ninny's Boat* (1980) is an historical novel for older children, describing the Angles' emigration to Britain.

edge to his next book, an historical novel for older children, *Ninny's Boat*, which was published by Kestrel in 1980. Set around the fifth century AD, the story revolves around Ninny (short for Ninian) the slave boy who, when the land of the Angles begins to subside into the sea, meets the mighty Offa and his companions and gains his freedom. Together they build a

huge boat in which they set sail across the ocean to Britannia, where Ninny finds himself involved in King Arthur's last battle.

The author's fascination with language and its ability to break down barriers is a key theme in the novel. Ninny, who had no roots and no native tongue, explains at one point: "Somewhere from the back of my brain where I keep my dreams, language came", and this discovery helps to give him a sense of belonging and a sense of place. Language also has the potential to unite a people, and by the end of the book Angles and Britons and half-Romans must learn to live peaceably together for, as Ninny says in the final sentence: "There's room for us all if we don't rock the boat."

## ACTION-PACKED

This is an ambitious and carefully researched story, and is rightly considered to be King's most finely crafted novel. To quote *The Times Literary Supplement*: "This is a book to be read and reread." It is also very well matched by the action-packed black-and-white illustrations and coloured dustjacket of Ian Newsham.

The author's next book was dedicated to the boys of King's School, Rochester, where he was a boarder from 1933 to 1941. Back in 1938, King watched some of the trial flights from the River Medway of a seaplane, the Short Mayo Composite Aircraft, an experience which he carefully filed away until some 45 years later when it provided material for a children's novel, *The Sound of Propellers*, which was published by Viking Kestrel in 1986 with black-and-white illustrations by David Parkins and a colour dustjacket by Fred Gambino.



## M&D Reeve CHILDREN'S BOOKS

Large quality stock of picture books, alphabets, fairy tales, fiction, poetry, novelty and movable books from pre-Victorian times to the present. REGULAR CATALOGUES.

P.O. Box 16, Wheatley, Oxford OX33 1RD

Tel: (01865) 874383 Fax: (01865) 872442

Email: MDReeve@btinternet.com [www.reevebooks.com](http://www.reevebooks.com)





*As with so many of King's books, **Ninny's Boat** benefits from some fine illustrations, this time by Ian Newsham.*

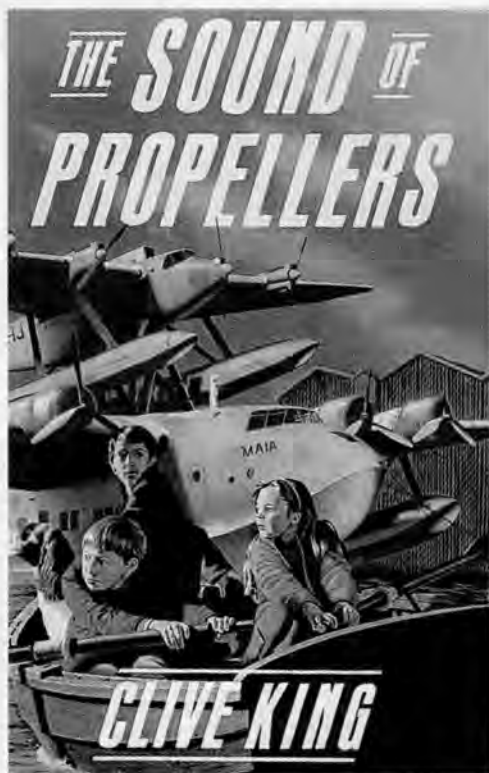
The book's central character, Murugan, who is a Tamil Indian boy from a poor family sent from India to an English public school, lifts this adventure story well above the average. Adjusting to the chill English climate is difficult enough for Murugan, but following the complicated rules of the boarding school (which King recalls from his own schooldays with much good humour) is even harder.

Barely has he settled in, however, when he gets caught up in a spying incident, for the

year is 1938 and the school is close to an airfield factory where secret plans are being developed for a new seaplane, a plane that one day enables Murugan to stow-away to India to find his brother and obtain his release from prison.

As usual, King had done his homework. Although no seaplane ever flew from the Medway to India, he knew that it would have been possible as one did fly the several thousand miles non-stop from Dundee in Scotland





In King's 1986 novel, *The Sound of Propellers*, an Indian boy hitches a lift home on a prototype seaplane!

to South Africa in 42 hours. And although the story is pure fiction, similar mishaps to those described in it did take place on trial flights.

King has said that when he is writing a story he is interested "in putting abstract facts into the simplest and clearest of language", and this simplicity of prose, as well as his clear sense of setting, is the key to his success as a children's author. Certainly, in his next children's novel, *The Seashore People*, which was published by Viking Kestrel in 1987, it serves to enhance the strange and lyrical theme.

"Perhaps, a long time ago, a very long time ago, there were people who lived in the sea, and the land was as strange to them as the sea is to us." So wrote King in his introduction to this most imaginative of stories, which tells of Lisha, one of the seashore people who have emerged from the sea to live partly on the

land, and who one day finds the tracks of a two-legged creature on the sea shore... This is a story of growing awareness, of the relationship between human beings and the rest of the animal kingdom, and — here explored most poignantly — the growing need to overcome language barriers.

Mike Daly provided a fine dustjacket, while his one black-and-white illustration of rocks and sea (used for all the chapter headings) wisely leaves the images conjured up by the text to the reader's imagination.

King has written several plays, although none has been published. *The Butcher of Rye* was staged at the East Sussex Youth Drama Festival at Glyndebourne, *The Royal Game of Chess* was produced at the International School in Dhaka, and three other plays — *Poles Apart*, *Get the Message* and *The World of Light* — were performed in the Molecule Theatre in London. King has also made original contributions to several published anthologies.

## EPISODE

In 1988, King edited the anthology, *Adventure Stories*, which included stories by such authors as Ray Bradbury, Rosemary Sutcliff and Doris Lessing, plus an episode from his novel, *The Sound of Propellers*. Otherwise, he produced little during the late 1980s/early 1990s.

For over twenty years now, King has lived in a converted marshman's cottage in Thurlton, Norfolk, some eight miles from the East Anglian coast. He comes from a family of D.I.Y enthusiasts and in his home has indulged his love of carpentry (which was frustrated by his long years of travel abroad). His handiwork includes a panelled kitchen, a solid open-plan oak staircase of three flights, and a built-in ironing board.

With his most recent book, *A Touch of Class*, published by The Bodley Head in 1995, the author moved into the teenage market. (Rich, horse-mad Trish meets dodgy-dealer Jeff.) Is this a genre he plans to stay with? Possibly not. Clive King has never allowed his writing to get into a rut. There have always been new ideas to pursue and, hopefully, there will be more books to come which are as powerful as *Nimby's Boat* and as original and delightful as *Stig of the Dump*.

## CLIVE KING UK/US BIBLIOGRAPHY

A guide to current values of first editions in Very Good condition without/with dustjackets.

HAMID OF ALEPPO (illustrated by Luigi Pericle Giovanetti) (Macmillan, U.S., 1958) . . . .	£15-£20 (£40-£60)
THE TOWN THAT WENT SOUTH (illustrated by Maurice Bartlett) (Macmillan, U.S., 1959) . . . . .	£12-£15 (£35-£45)
STIG OF THE DUMP (illustrated by Edward Ardizzone; paperback) (Puffin Original, 1963) . . . . .	£20-£30
THE TWENTY-TWO LETTERS (illustrated by Richard Kennedy) (Hamish Hamilton, 1966) . . . . .	£8-£10 (£20-£25)
ditto. Simultaneous Paperback Edition (Puffin, 1966) . . . . .	£3-£5
THE NIGHT THE WATER CAME (illustrated by Mark Peppé) (Longman, 1973) . . . . .	£6-£8 (£15-£20)
SNAKES AND SNAKES (illustrated by Richard Kennedy) (Kestrel, 1975) . . . . .	£6-£8 (£15-£20)
ME AND MY MILLION (Kestrel, 1976) . . . . .	£6-£8 (£15-£20)
HIGH JACKS, LOW JACKS (illustrated by Jacqueline Atkinson; laminated boards) (Benn, 1976) . . . . .	£10-£12
FIRST DAY OUT (illustrated by Jacqueline Atkinson; laminated boards) (Benn, 1976) . . . . .	£10-£12
ACCIDENT (illustrated by Jacqueline Atkinson; laminated boards) (Benn, 1976) . . . . .	£10-£12
THE SECRET (illustrated by Jacqueline Atkinson; laminated boards) (Benn, 1976) . . . . .	£10-£12
THE DEVIL'S CUT (illustrated by Val Biro) (Hodder & Stoughton, 1978) . . . . .	£6-£8 (£15-£20)
THE BIRDS FROM AFRICA (illustrated by Diana Groves; laminated boards) (Macdonald, 1980) . . . . .	£10-£12
NINNY'S BOAT (illustrated by Ian Newsham) (Kestrel, 1980) . . . . .	£4-£6 (£12-£15)
THE SOUND OF PROPELLERS (illustrated by David Perkins; dustjacket illustration by Fred Gambino) (Viking Kestrel, 1986) . . . . .	£4-£6 (£12-£15)
THE SEASHORE PEOPLE (illustrated by Mike Daly) (Viking Kestrel, 1987) . . . . .	£4-£6 (£12-£15)
A TOUCH OF CLASS (laminated boards) (The Bodley Head, 1995) . . . . .	£4-£6
<b>AS EDITOR</b>	
ADVENTURE STORIES (anthology; laminated boards) (Kingfisher, 1988) . . . . .	£4-£6

# BINDERS FOR BOOK AND MAGAZINE COLLECTOR

Special binders are available to keep your copies of BOOK AND MAGAZINE COLLECTOR securely bound and neatly filed. Finished in attractive, deep red simulated leather, the binder has the title's logo blocked onto the spine in gold lettering and holds at least 12 issues (maximum 15) using tight nylon binding cords. The cost (inc. posting and packing) is £4.75 (£5.75 overseas, surface mail).

**FOR METHODS OF PAYMENT PLEASE SEE PAGE 124**



# RON EMBLETON

BY DAVID ASHFORD & NORMAN WRIGHT

When the giants of the British adventure strip are discussed, Ron Embleton's name will always be to the fore. His work for such diverse periodicals as *Express Weekly*, *TV Century 21*, *Princess*, *Boy's World* and *Look and Learn* have earned him the respect of every practitioner in the field and the gratitude of all of us who admire the art of the comic strip.

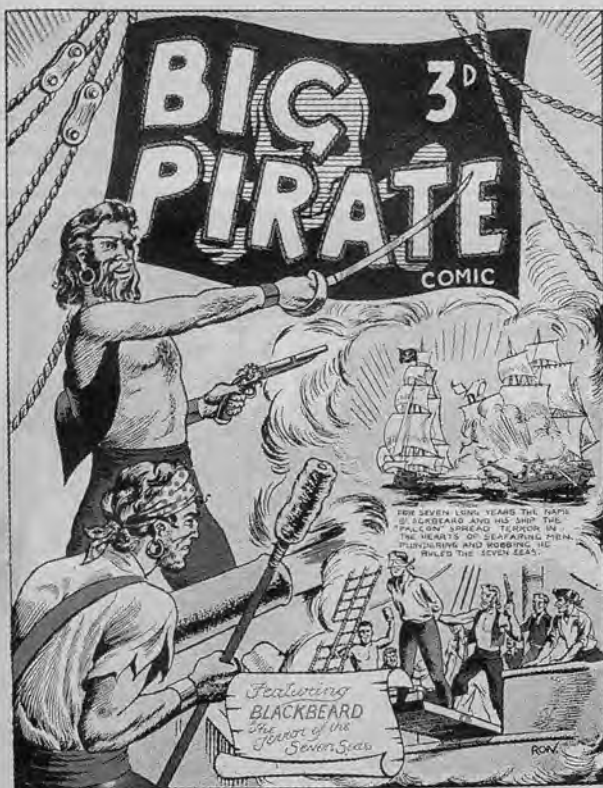
Ronald Sydney Embleton — known to comic buffs as 'Ron', which is how he signed his early work — began drawing for comics at the age of seventeen in 1947 and left the field some thirty years later to concentrate on pure illustration. His work spans the crucial two decades of adventure strip development in this country when comics were moving away from the generally stilted, static pre-war format to a more dynamic, cinema-influenced style.

## CHARACTERS

The pre-war British adventure strip was mostly a sorry, staid affair — invariably a series of rather poorly-drawn pictures with explanatory text underneath. Each frame was not only drawn from the same angle, but editorial policy dictated that all the leading characters were shown in each panel,

full-length. The close-up was unheard of, as was the overhead angle shot.

At the end of the Second World War, things changed dramatically. Returning ex-servicemen had brought American comics with them and the latter's influence began



Ron Embleton's first work in comics was for Scion's 'Big' series, including *Big Pirate*. These comics are rare and command quite high prices.

to be seen on the British scene. The old-fashioned Victorian illustrator technique was giving way to the fast-moving cinematic style. It was at this formative time for the British adventure strip that the young Ron Embleton began work as a commercial artist.

## ADVENTURE

Born in London in 1930, Ron studied art at the South East Essex Technical College under the artist, David Bomberg, and, in 1947, began working professionally on comics. He started to submit adventure strips to a small London publisher by the name of Scion who were putting out a series of American-style adventure comic books, all with the word 'Big' in the title. They were small, eight-page, two-tone comics, priced at threepence and nicely printed in photogravure. In 1948 and 1949, Scion published a dozen or so titles in the series featuring Embleton's work. The titles of some of these give an indication of the variety of strips that Ron Embleton was writing and drawing for these comics: *Big Indian*, *Big Jungle*, *Big Pirate* and *Big Tong*.

Also in 1949, the young comics entrepreneur, Denis Gifford, used Ron for his two-tone, sixteen-paged, photogravure comic, *Ray Regan*, published by Modern Fiction. As Gifford has stated, this was an attempt to produce something in the same style as the popular Boardman comics of the period. In this it was certainly successful, but despite the obvious quality of both artwork and production (and the fact that it ran to sixteen pages instead of the



Embleton also contributed to the only issue of *Ray Regan* (1949), published by the late Dennis Gifford and the popular comedian, Bob Monkhouse.

twelve pages of the Boardman comics), *Ray Regan* lasted for only one issue. Of extra interest to collectors is that in this comic can be found a self-portrait and potted biography of Ron Embleton on the 'Ray Regan Detective Club' page. (Ron has the distinction of being made Honorary Member No 1!)

By the time he was called up for military service, the teenage Ron Embleton was already a seasoned strip artist. On his return from National Service in Malaya, Ron began working for a variety of small comic publishers. A good friend of his, Terry Patrick, lived just a few doors down the road from him and he joined up with Ron, often drawing for the same comic





Embleton provided cover paintings for several science fiction paperbacks, including Cherry Tree's *John Carstairs - Space Detective*.

and working together with him in his small attic studio.

A particularly interesting example of Ron's work at this time was 'Buffalo Bill and the Phantom' which he wrote, drew and lettered in 1951 for T.V. Boardman. This was a twelve-page comic printed in orange and green photogravure, part of a series usually drawn by their staff artist, Denis McLoughlin. At the same time, Ron was also painting covers for science fiction paperbacks such as *John Carstairs - Space Detective*, published by Cherry Tree.

He found himself working once more for Scion, but this time the comics were of a larger size, with black-and-white interiors and coloured covers, a cover price of sixpence, and with titles such as *Smoking Guns*, *Five Star Western*, *Gunflash! Western*, *Gallant Adventure*, *Gallant Detective*, *Gallant Science*, *Gallant Western* and *Prairie Western*.

The Embleton style was now unmistakable in its confident, easy-going pleasing line, and young enthusiasts undoubtedly looked out for the familiar 'Ron' signature, written in broad italic capitals, knowing it to be the guarantee of an exciting and stylishly-drawn adventure strip.

## PAINTER

It is interesting to note that, from his earliest work through to the end of his career, Ron used a brush for all his line work and shading. Right from the start, he was more of a painter than a draughtsman. There is no doubt that he brought a welcome touch of class to whatever he touched, and the Embleton look brightened up many an impoverished early British comic, such as the publications of Gerald G. Swan (see BMC 89).

A true success story of rags to riches, Gerald Swan began as a London market trader selling secondhand comics at a wooden stall and ended up with a small publishing empire. From the early 1940s to the late '50s, Swan tried hard to give an American look to his publications and mostly failed dismally. But they were fun and became a fascinating part of the British comic scene.

Without a doubt the most professionally-polished adventure strip artist to appear in the Swan publications was Ron Embleton, although at the time he must almost certainly have been the youngest.

Ron's work mostly appeared in the albums (as Swan called his annuals), and again he not only did the drawing and lettering but he also wrote the scripts as well.

The influence of the U.S. strip on the young Embleton was nowhere clearer than in the detective strips featuring private eye, Chick Hensman, a character he created for these albums in the early 1950s. Both drawing and writing owed a great deal to the great American strip artist, Will Eisner, and his creation, *The Spirit*, and, as in Eisner's strip, there is much wit and humour on display, qualities not usually found in British adventure strips at that time.

Also for the Swan comics, Embleton wrote and drew a fascinating series of true-life western strips, which were reprinted time and again in various of this publisher's comics and albums. Indeed, Swan was known for his continual reprinting of material and the most often reprinted strip of them all was Embleton's 'Frontiersman!', a one-off tale of Colonial America.

Ron Embleton was fascinated by the history of the American West (when he was a boy, he wanted to be a cowboy) and the period he particularly loved was the early Colonial days of virgin forest, buckskin-clad frontiersmen and savage Indians with Mohican haircuts. When he was taken up by the Amalgamated Press in 1951, he was soon drawing and scripting a picture serial set in his favourite period. While 'The Forgotten City' may have been his first strip for the long-established *Comic Cuts*, it was 'The Mohawk Trail' which had the most impact among readers. This was printed in red-and-black on the back page of *Comic Cuts* during 1951-52.

## FUNNIES

His strips for *Comic Cuts*, and its stable-mate, *Wonder*, helped to prop up the declining circulation of these two comics during their last years. Both were old-fashioned 'funnies' papers that would almost certainly have folded in 1951 if it had not been for Ron Embleton's splendidly-

# RUNNING A SHOP OR BOOK FAIR?

## LOCAL TRADE DISPLAY ADVERTISING RATES

FULL PAGE . . . . . £205.00  
HALF PAGE (across/up) . . . . . £120.00  
THIRD PAGE (across) . . . . . £90.00

QUARTER PAGE (across/up) . . . . £78.00  
EIGHTH PAGE . . . . . £48.00  
Series discounts available on request

*The above rates include VAT at 17.5 per cent*

Please supply copy together with a rough layout, or camera-ready artwork with your order.

**ARTWORK:** Simple artwork and typesetting are provided free of charge to display advertisers on the understanding that all artwork produced by the Diamond Publishing Group Limited remains the copyright of the Diamond Publishing Group Limited and may not be reproduced in any other publication without the written permission of the Publishers.

Please provide us with clear black-and-white photos, bromides, films or line illustrations if you wish to incorporate graphic material in your display ad.

**SERIES DISCOUNTS:** Attractive discounts are available to advertisers who contract to take a minimum of six similar insertions in any 12-month period. Please enquire for details.

PLEASE SEE PAGE 123 FOR GENERAL CONDITIONS OF ACCEPTANCE

FOR METHODS OF PAYMENT PLEASE SEE PAGE 124





Embleton drew for a number of Scion comics, including *Gunflash! Western* (left) and *Gallant Science* (right).

drawn adventure strips that sustained them until they were both incorporated into other A.P. titles in September 1953.

In 1953, Ron began to illustrate the first of three editions of *The Wild West Book*, published by Birn Brothers. These annual-sized volumes, each with full colour pictorial boards painted by the prolific cover artist, James McConnell, all had internal artwork by Embleton illustrating a mix of fact and fiction about the American West.

## SUCCESS

The Birn Brothers volumes were an attempt to emulate the great success of Boardman's *Buffalo Bill Wild West Annuals* (drawn and painted by Denis McLoughlin). The stories were even written by the same author, Arthur Groom. While they are obviously much inferior to the Boardman annuals both in content and in production values, they are, nevertheless, attractive books and certainly worthy of a place in

any representative collection of Embleton's work. It should be pointed out that, unfortunately, the first volume contains a number of pages of illustrations that are not by Embleton. Incidentally, Purnell used material drawn from these volumes for their *A Bigger Wild West Book*, published in 1961.

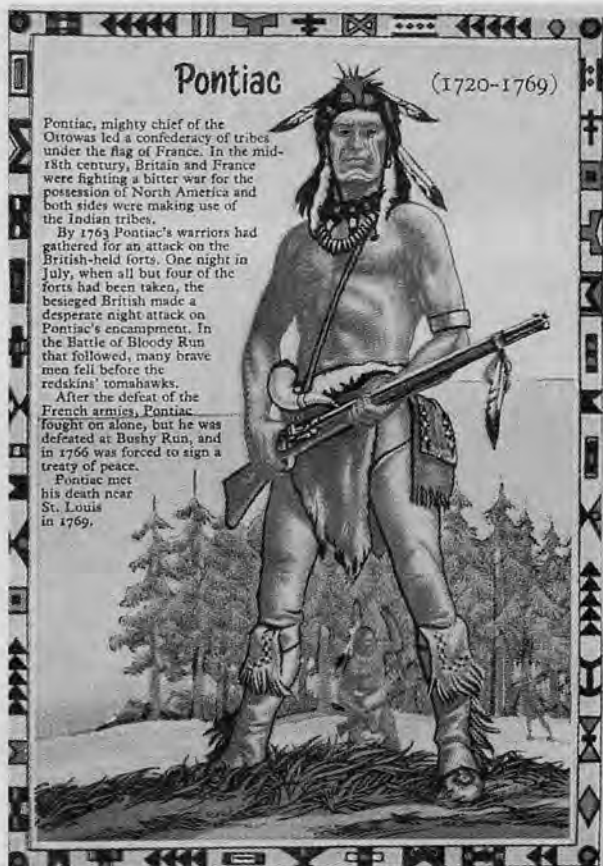
The 1950s was the decade of the Western in films, TV and comics — and Ron Embleton was in his element. He was even commissioned to do a series of full-page colour pictures of Indians and frontiersmen for the back of Kellogg's cereal packets! These were drawn with verve and power and with great attention to historical accuracy and are highly valued by collectors of his work. (It would be interesting to discover how many of these rare pieces of ephemera survive.)

Ron Embleton was always a true freelance, never dependent on, or associated exclusively with, any one publisher.

Furthermore, being a naturally fast worker, he was able to work on any number of strips at the same time. His output during the 1950s was prolific. In 1953 alone, in addition to his work for the Amalgamated Press, Ron was drawing for D.C. Thomson's *Hotspur* ('The Singing Sword'); DCMT's *Lone Star* (some superb covers, a western serial strip starring Steve Larrabee, and the excellent true-life feature 'Lore of the West'); Hamilton's one-off comic, *Jet* (the space hero, 'Captain Atom'); Gould-Light's *Spaceman Comics* ('Bill Merrill of the Scientific Investigation Bureau'); Comyns' *Star Rocket* ('The Robot' and 'They Came from Uranus'); and Odhams' *Mickey Mouse Weekly* (his first strip to tell the story of his favourite historical characters, 'Rogers' Rangers').

## SCIENCE FICTION

While Ron was particularly fond of drawing western strips, he was equally at home in almost any genre and there is a loyal following for his science fiction work, much of which appeared in the one-off and short-run comics of the 1940s and '50s. These comics are now very hard to find but, fortunately, some of the Embleton science fiction strips they contained were reprinted in a number of the card-covered albums published by G.T. during the 1950s and '60s. For example, three 'Bill Merrill of the Scientific Investigation Bureau' strips from the elusive *Spaceman Comics* appeared in the album, *Mysteries of the Unexplored*; a further 'Merrill' strip was reprinted in the *Outer Space* album; and one of his strips from *Star Rocket* was reprinted in *Other Worlds Album*. These G.T. albums are now themselves difficult to find but any encountered should have their contents scoured for Ron Embleton strips reprinted from even scarcer comics.



One of a series of paintings which Embleton drew for the back of Kellogg's Corn Flake packets featuring famous characters of the American West.

A particularly difficult-to-find Embleton science fiction item is an oblong, twenty-paged, card-covered book, published by Amex sometime during the late 1940s and entitled *The Space Patrol*. This is a 'Story Book with Models' and consists of an eight-page text adventure, 'Calling All Spaceships', with black-and-white spot illustrations by Ron plus five full-colour card pages by him of various space ships and other related models to cut out and slot together. The cut-out nature of this book makes it very scarce to find complete and only a handful are known to exist. A copy complete with all its cut-out pages intact will probably cost around £50-£60.





Embleton drew a number of fine covers for *Lone Star Magazine* in the early 1950s. These are particularly prized by collectors, with copies fetching up to £6.

Slightly less scarce but equally interesting is the card-covered science fiction booklet illustrated by Embleton entitled *The World of Space*, published by P.R. in the 1950s. The cover and four internal pages are in colour while most of the other pages carry black-and-white spot illustrations. Running along the bottom edge of each page is a continuous strip, 'The Green Moon', recounting the adventures of Nick Ballard and his assistants, Rock Murphy and Janice Carr. *The World of Space* is quite an elusive item and a Very Good copy will cost around twenty pounds.

In 1955, Embleton was drawing strips for newspapers: 'Johnny Carey' for *Reveille*,

in which he revealed his talent for drawing attractive young women, and the sporting strip, 'The Life of Ben Hogan' for *The Daily Express*. His last newspaper strip was a fishing strip he began in 1984 for the *Express Saturday* edition entitled 'Terry and Son'. In fact, the *Express* cartoon editor, Gerry Lip, received the last of these strips on 19th February 1988, just hours after hearing of Ron's sudden, untimely death.

## COWBOY

By the mid-1950s, Ron was also drawing full-length strip versions of John Hunter's famous drifting cowboy, 'Lucky Lannagan', for Amalgamated Press's *Cowboy Picture Library* ("64 picture packed pages for 10d"). Hunter's popular cowboy character had originally featured in text stories in AP's *Western Library* and it is unfortunate that, although he drew some superb full-page and

spot illustrations for five issues of the *Library*, Ron was never given the job of illustrating these particular adventures.

The 'Lannagan' strips in the *Cowboy Picture Library* are superbly drawn and brimming with detail. As is so often true of Ron's work, these strips contain more accurate period detail than is to be found in most book illustrations. All his work for the *Cowboy Picture Library* — he also drew some adventures of 'Buck Jones' and 'Kit Carson' — is imbued with a real knowledge and love of the American West.

For AP's *Super Detective Library* (see BMC 205), Ron drew memorable full-length strip versions of Victor Canning's mystery

# LORE OF THE WEST



**THE SCOUT**

WHEN CIVILIZATION BEGAN TO PUSH ITS WAY WESTWARD INTO THE VAST UNEXPLORED WILDERNESS OF NORTH AMERICA, IT WAS LED BY A FEW MEN—THE FRONTIERSMEN—THE SCOUT. THEY MOVED AHEAD OF CIVILIZATION, PREFERING THE FREEDOM OF THE FOREST AND THE COOL MOUNTAIN STREAM. THEY FOUND THE INDIAN TRAILS THAT LED TO FERTILE VALLEYS AND LUSH GREEN MEADOWS. TO THEM WE OWE THE MARCH OF PROGRESS....



THEY KNEW THE COUNTRY AND THEY KNEW THE INDIAN AND HIS WAYS. DURING THE INDIAN WARS THESE MEN WERE ESSENTIAL TO THE ARMY AND WERE EMPLOYED AS GUIDES....



AMONG THE MOST FAMOUS WERE KIT CARSON, WHO FOUGHT IN THE CAMPAIGNS AGAINST THE NAVAJOS IN NEW MEXICO,



DAVEY CROCKETT, WHO DIED SO BRAVELY, SOE BY SIDE WITH ANOTHER GREAT FRONTIERSMAN, JIM BOWIE, AT THE BATTLE OF THE ALAMO.



JIM BRIDGER, WHO WAS AT THE BATTLE OF FORT PHIL KEARNY, WHEN A HANDFUL OF MEN, EQUIPPED WITH THE NEW REPEATING RIFLES, DEFEATED RED CLOUD AND HIS SIOUX HORDES....



AND PERHAPS THE MOST FAMOUS OF THEM ALL—BUFFALO BILL CODY....



LEGEND HAS IT THAT WHEN EMPLOYED BY THE ARMY IN THE CAMPAIGN AGAINST THE SIOUX AND CHEYENNE, HE KILLED THE GREAT CHEYENNE CHIEF YELLOW HAND IN A HAND-TO-HAND BATTLE.



AS THEY BLAZED NEW TRAILS FOR THE SETTLERS TO FOLLOW, THEY MADE A PLACE FOR THEMSELVES IN THE PAGES OF HISTORY. THEIR NAMES ARE IMMORTAL AND THEIR DEEDS A LEGEND OF HEROISM AND COURAGE.







*This beautifully illustrated book is a 'must' for Embleton collectors. Today, you can expect to pay up to £20 for a copy in Very Good condition.*

novels: *Panther's Moon* (No 58) and *The Golden Salamander* (No 72). Thanks to Embleton's artwork, both comics capture the mood and atmosphere of the novels splendidly and are a joy to read. As with the full-length 'Lucky Lannagan' strips, these two comics are high on the list of the most collectable Ron Embleton items and now sell for up to £12 in Very Good condition.

## REALISTIC

At around the same time, 1954, Ron began the long-running Robin Hood-type series, 'Strongbow the Mighty', for *Mickey Mouse Weekly*. This was a quality strip in which he showed for the first time his ability to portray a realistic world set in the distant past. This strip was so popular

with readers that, when Ron left the strip in 1957, it continued, drawn by Ron's brother, Gerry, in the comic's new companion paper, the short-lived *Zip*.

By now, Ron Embleton was at the peak of his powers as a strip artist. In 1957, again for *Mickey Mouse Weekly*, he began work on what some might call his finest black-and-white strip, 'Don o' the Drums'. This long-running serial strip was set in Ron's favourite period of history, the English/French colonial war in North America, and featured, once again, those hardy frontiersmen, Rogers' Rangers. In this series, Ron brought to bear all the experience he had gained in the previous ten years. As one of the most prolific of all British comic strip artists, there was little that Ron did not know by now about comic strip illustration, and in this strip, in which he makes use of all the techniques in the canon, he shows himself to be an absolute master of the art.

1957 was a halcyon year for Embleton for it also saw him blazing forth, for the first time in full colour, on the front page of the new *Express Weekly* (see BMC 67) comic with 'Wulf the Briton'. Of all his adventure strips, Wulf is probably the one for which Ron Embleton is best remembered. In fact, it was not his original creation, for Ron took over the strip from other artists, but he soon made it very much his own. At the time of Ron's takeover, he was not too keen on the way the strip was being written, but it was not long before he found himself in complete control, writing the script himself and involving Wulf in real historical situations. Just as in his early days, Ron was writing, drawing and lettering the entire strip but now, for the first time, he

# DON o' the DRUMS

With Rogers' Rangers, The Toughest Men in The West

AFTER two hundred weary miles, Don Pike and the rest of Rogers' Rangers, reach the Abenaki settlement of St. Francis. Major Rogers gives his men orders to attack . . .



RANGERS—  
FORWARD!

AND SO, IN  
THE COLD  
LIGHT OF DAWN



TAKEN BY  
SURPRISE,  
THE ABENAKIS  
ARE SHOT DOWN  
AS THEY RUSH  
FROM THEIR  
LODGES . . .



DON! TELL  
LIEUTENANT AVERY  
TO WATCH THE  
RIVER!



IN A MATTER OF  
MINUTES, ST. FRANCIS  
WAS A SMOKING  
RUIN . . .

WELL, DON—IT'S ALL  
OVER. ST. FRANCIS IS  
NO MORE! THE SETTLERS  
OF NEW ENGLAND CAN  
SLEEP SAFE IN THEIR  
BEDS, AT LAST!



TWO MILES DOWN  
RIVER, HOSTILE EYES  
SEE THE COLUMN OF  
SMOKE RISING ABOVE  
THE PINE TOPS . . .



WE LOST ONE MAN,  
MAJOR! CAPTAIN OGDEN'S  
HURT BAD AND THERE  
ARE A FEW LIGHT  
WOUNDS!

THERE'S NO FOOD  
HERE, MAJOR—  
ONLY A FEW  
BAGS OF GRAIN!

TWO HUNDRED  
MILES ON  
A HAND-  
FUL OF CORN!

GET THEM  
MOVING,  
FARRINGTON—  
FAST!  
THE FRENCH  
WILL BE  
DOWN ON  
US—THEY  
CAN'T MISS  
THAT SMOKE!

STALKED by French  
scouts, the Rangers  
face more danger in next  
week's picture-story!

This adventure drawn for Mickey Mouse Weekly features a band of men dear to Ron's heart: Rogers' Rangers.



# DAVY CROCKETT

## Frontiersman

Jeff  
Jeffries



Embleton illustrated Davy Crockett, *Frontiersman* by Jeff Jeffries for Collins' 'Seagull Library' in 1956.

was painting it in full colour. *Express Weekly* was printed in photogravure on good-quality paper and was able to do full justice to Ron's superb colour work.

Perhaps the best-remembered of all his 'Wulf the Briton' output are the full-page battle scenes, truly epic in their scope, that from time to time graced the cover of *Express Weekly*. It is interesting to speculate as to whether Embleton's 'Wulf' covers inspired Frank Bellamy, who was to introduce similar battle scenes into his 'Heros the Spartan' strips in *Eagle* during the early 1960s.

In 1960, with the demise of 'Wulf the Briton', W.E. Johns' flying ace, Biggles, took over the front page of the now retitled *TV Express*, drawn and painted by Ron Embleton. Issues of the comic featuring Biggles are now highly sought after by W.E. Johns collectors and it is perhaps an

indication of how under-valued comic art is in the United Kingdom compared with other European countries that these Embleton 'Biggles' strips are about to be reprinted in book form on the Continent, while remaining generally unavailable over here except in old issues of the comic.

## RESEARCH

Embleton's work on 'Biggles' lasted only a short time before the character was relegated to an inside page where the artwork was taken over by Mike Western. The editor of *TV Express* had obviously decided that Second World War adventures were more commercially popular for their front page and, as Ron Embleton was their number one artist, he was given first 'Battleground' and then 'Colonel Pinto'. Both series show, not only his love for action, but also his ability to research a subject thoroughly and make sure the uniforms and hardware were absolutely right.

It must not be thought that Embleton confined himself solely to boys' comics.

## The Adventures of Robin Hood



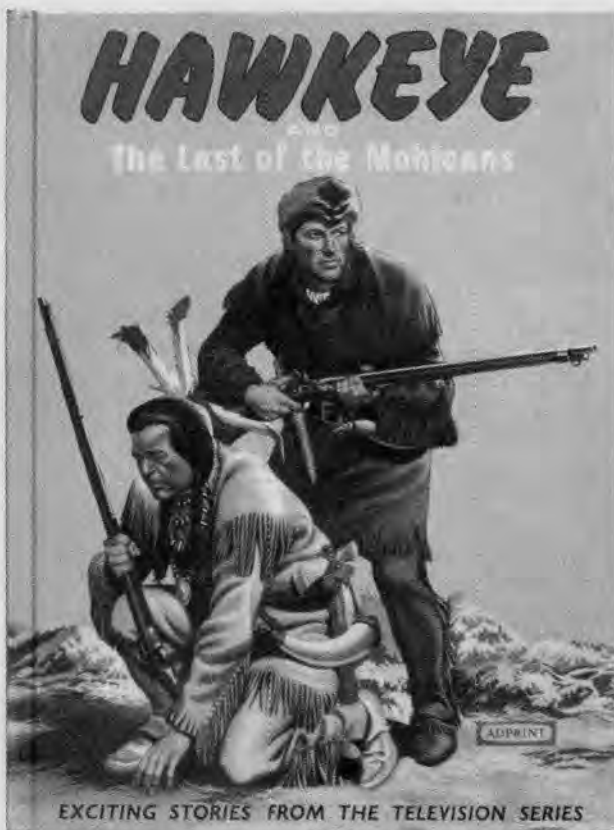
Ron provided the cover and interior artwork for this book featuring Richard Greene's Robin Hood TV character.

He turned his hand to every type of comic in the field, including the nursery comic. One of his finest pieces of work for the nursery comic is the wonderful full-colour strip entitled 'The Story of the Boy King Arthur', for *Playhour*. This finely painted, three-part strip ran across the centre pages of the comic in August 1956 and was one of his earliest works to be signed in full: R.S. Embleton.

In the early 1960s, Ron's work was to be found in the ever-expanding girls' comic market. In August 1963, he began a fine, full-colour strip version of Captain Marryat's *Children of the New Forest* for *Princess*. In the same year, he drew for two girls' annuals, both dated, of course, for the following year. In the *June Book* for 1964, he drew a six-page, half-tone strip entitled 'My Girl, Mary', and for the *Girl's Crystal Annual* for 1964 he produced an eight-page strip set in India, 'Zizi and the Dacoits', featuring savage warriors and a pet black leopard (reminding us how good Ron was at depicting animals).

When *TV Express* folded in 1963, Ron moved to the new weekly, *Boy's World*, where again he worked on a full-colour strip, 'Wrath of the Gods', scripted by Michael Moorcock. Ron found this assignment not to his taste and soon left, the strip being taken over by John Burns. *Boy's World* merged with *Eagle* and, for the latter, Ron drew 'Johnny Frog', a black-and-white Napoleonic spy strip that ran from February to September 1964.

Moving on to *TV Century 21* in 1965, Ron began to draw Gerry Anderson's puppet creations, 'Stingray' and 'Captain Scarlet' in strip form. (He actually painted the TV credits for *Captain Scarlet*, although he is not credited.) Despite his self-confessed lack of enthusiasm for these strips, Embleton was



Although based on a rather mediocre TV series, this wonderfully illustrated book benefited from Ron's wide knowledge of the period.

extremely good in this field. His 'Stingray' and 'Captain Scarlet' strips exactly complement the TV material, conveying excitement and a genuine sense of awe and wonder.

## TALENTS

By the early 1970s, the full-colour gravure comics were mostly a thing of the past but there were two publications just starting which, although they were not exactly comics, were intended for children and were certainly printed in full-colour gravure and, more importantly, were intent on using the best artistic talents available. The publications were *Once Upon a Time* and *Look and Learn*, and Ron became a major contributor to both. He was very much at home with historical and fairy tale fantasy





An illustration from *Hawkeye and the Last of the Mohicans*, published by Adprint and based on the U.S. TV series of the 1950s.

and he did some beautiful colour work for *Once Upon a Time*, a magazine for very young readers. Some of his illustrations from this magazine were re-used in compilations of stories such as *Beauty and the Beast and Other Stories*, published by Galley in 1985.

It was during this period of his career that Ron Embleton frequently provided illustrations for large-format editions of children's classics, including *Treasure Island* (1972) and *The Wind in the Willows* (1985). The former, in the 'Collins Adventure Books in Colour' series, is particularly well illustrated with almost three dozen full-colour illustrations by the uncredited Ron Embleton.

It was, however, for *Look and Learn*, the educational magazine for older children, that Ron did some of his very best work, including story illustrations and full-colour covers. Perhaps his most important work

for this paper was the colour series he wrote and illustrated in 1970: 'Rogers' Rangers'. Here he was back in his element, retelling a story from the early history of Colonial America, a story he had told before in black-and-white in *Mickey Mouse Weekly*, over a decade earlier. Ron revelled in the visualisation of the gruelling, dangerous expedition of the green-buckskinned frontiersmen under the leadership of Major Rogers as they endured all the rigours and privations of the wilderness on the trail of blood-crazed Mohawk Indians. Never before or since has the epic grandeur of the mountains and forests of North America been so graphically and imaginatively conveyed as in Ron Embleton's resplendent pictures for this series.

## CLASSIC

Embleton's widow believes that it was the classic Spencer Tracy film about these Rangers, *Northwest Passage*, that first kindled Ron's interest in early American Colonial history. She also mentions that an Embleton painting of Major Rogers graces

the walls of the Fort Ticonderoga Museum in New York State. (The Fort was the base for the exploits of Rogers Rangers.)

Embleton illustrated a number of books during the late 1950s and the early '60s. Although there was the occasional children's novel, such as Jeff Jeffries' *Davy Crockett*, *Frontiersman* for Collins' 'Seagull Library', they were usually annual-type volumes. In 1956, he illustrated *King Arthur and His Knights*, published by Hampster Books as No 29 in their 'Early Reader Series'.

Two years later, Ron illustrated his one and only book for T.V. Boardman: *The First Book of Heroes*. The book was in exactly the same format as Boardman's famous *Buffalo Bill Wild West Annuals*, although sporting a pictorial dustjacket rather than laminated pictorial boards. *The First Book of Heroes* contains superb colour paintings

and black-and-white drawings illustrating "true tales of the heroism of Men Past and Present who have ventured into the unknown", from Hannibal to the spacemen of the future. This book is a 'must' for the Embleton collector but is difficult to find in its jacket.

For Adprint, a publisher that specialized in TV spin-off books, he illustrated *The Adventures of Robin Hood Annual* Nos 3 (1958), 4 (1959) and 5 (1960), based on the popular television series starring Richard Greene. Further television-related books Embleton illustrated for Adprint were: *The Adventures of Sir Lancelot* No 2 (1958), *Hawkeye and the Last of the Mohicans* (1959) and the colour cover only for *Cheyenne Adventures* (1960); the internal illustrations for the latter were provided by Donald Walduck). Ron also illustrated a similar TV-related volume called *R.C.M.P.: Tales of the Royal Canadian Mounted Police* for Purnell in 1961. Each book contains strips by Ron (apart from *Sir Lancelot*, where the strips are drawn by Cecil Doughty, and *Robin*

*Hood* No 3, where they are the work of Alan Philpott), as well as illustrations to the text, both in black-and-white and full colour. The *Hawkeye* volume in particular contains some of Ron's best work. (It is, of course, set in his favourite place and time: Colonial America.) These TV-related volumes are particularly sought after by aficionados of Ron's work.

## TV SERIES

Another Purnell book worth looking out for is the *Robin Hood Painting Book*, published by the firm in 1961. This is one of a series of painting books related to the TV series, but this particular issue is the only one illustrated by Embleton. Earlier, in 1957, Ron had illustrated another painting book, together with his brother, Gerry: the *Davy Crockett Painting Book*. Obviously inspired by the then current — and phenomenally popular — Walt Disney film, this card-covered book was published by Birn Brothers and contains 31 pictures to colour. Both of these ephemeral items are a 'must' for Embleton collectors.

# YOUR FAMILY IS UNIQUE

and this magazine will help you find out a lot more about your ancestors

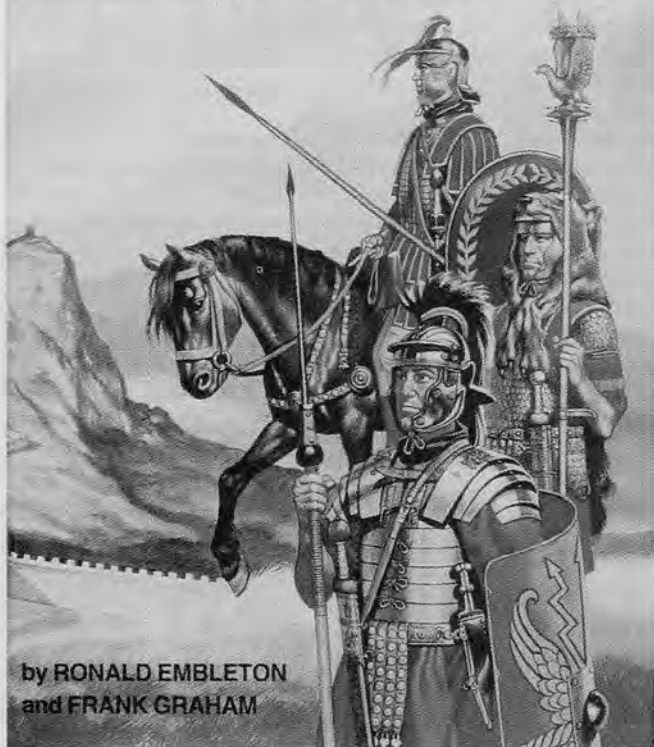
**ON SALE NOW**  
AT W.H. SMITH & ALL  
LEADING NEWSAGENTS





# HADRIAN'S WALL

## in the days of the Romans



by RONALD EMBLETON  
and FRANK GRAHAM

*Ron's illustrations for Hadrian's Wall in the Days of the Romans are among the most authentic reconstructions of Roman life ever produced.*

Two large-format, all-colour books on the American West he wrote and illustrated during the 1960s and early '70s, and which are highly regarded amongst enthusiasts, are *Pioneers and Heroes of the Wild West* (1969) and *Adventurers of the Wild West* (1971). Another book in the same format of interest to collectors is *The Valiant Book of Pirates*, published by Fleetway in 1967, which he co-illustrated with his brother, Gerry.

By the end of the 1960s, Ron Embleton was becoming an illustrator rather than a strip artist. In 1960, he had been elected a member of the Royal Institute of Oil Painters

and the National Society of Painters and Sculptors, and his work was being exhibited, not only in this country, but also in the United States, Canada, Australia and many parts of Europe. By the 1970s, Ron had moved completely away from juvenile-orientated work to concentrate on historical illustrations, projects such as series of paintings sold as prints for framing with titles like 'Children's Street Games', published by Solomon & Whitehead, and 'Old London Street Traders', published by Prints for Pleasure. He also painted a series of 'Characters from Dickens' for *This England* magazine.

### UNBELIEVABLE

In 1972, Ron began a long association with Newcastle publisher, Frank Graham. Ron had met Graham in the late 1960s whilst on holiday with his family in Tangier. When Frank Graham was later sent some examples of his work, he became an immediate Embleton fan: "I was astounded," Graham has written. "They were absolute-

ly unbelievable."

All in all, Ron provided around 140 paintings of the North-East to illustrate Graham's publications. These included eighty pictures of life on Hadrian's Wall and fifteen paintings of the Farne Islands and their bird life, as well as pictures of local places and characters. He produced eighty coloured plates and over 100 black-and-white drawings for twelve booklets on Roman life which have sold more than 50,000 copies.

One particular painting of life at Housestead Fort, which was produced as a postcard, has sold more than one million

copies. Indeed, total sales of his series of postcards of Roman life have exceeded six million.

In 1984, Frank Graham produced a hard-back volume entitled *Hadrian's Wall in the Days of the Romans* which is packed with Ron's paintings and drawings, some of which had appeared in the earlier booklets. (It is interesting to note that some of the small, black-and-white illustrations are by Ron's daughter, Gill.) It is acknowledged that Ron Embleton's illustrations are among the most authentic reconstructions of Roman life ever produced.

Embleton had not deserted strip work altogether for, in 1973, he began work on a picture strip, which was to achieve an enormous following: 'Oh, Wicked Wanda'. This was a completely new departure for him: a sex-and-satire strip, scripted by Frederick Mullally (and later by Ron himself) for the adult magazine, *Penthouse*. Another

of his full-colour strips, it was faithfully and vividly reproduced on high gloss paper. It was enormously successful and *Penthouse* followed it up with a similar strip, 'Sweet Chastity', scripted by the editor, Bob Guccione. Ron was working on this strip at the time of his death in 1988.

## VISION

Ron Embleton graduated from a comic artist to become a much-respected illustrator of historical, social and military life; from the humble Ron to Ronald S. Embleton. It is as Ron, however, that he will be mostly fondly remembered — as the artist of 'Wulf the Briton' and 'Rogers' Rangers' and countless other marvellous strips and story illustrations in which he took young readers into an exciting world which, although painstakingly researched, remained the product of one man's highly personal and imaginative vision.

# RON EMBLETON PRICE GUIDE TO COMICS AND BOOKS

A guide to current values of comics and books in Very Good condition

## COMICS PUBLISHED BY SCION

BIG HIT COMIC ('Daniel Baxter and Hawkeye') (1948)	£6-£8
BIG NOISE WONDER COMIC ('Black Lion') (1948)	£6-£8
BIG BOY COMIC ('The Ranger') (1948)	£6-£8
BIG IDEA COMIC ('Sahara') (1948)	£6-£8
BIG FLAME WONDER COMIC ('Litening') (1948)	£6-£8
BIG WIN COMIC ('Black Hawk') (1948)	£6-£8
BIG INDIAN COMIC ('Evil Chief Green Turtle') (1948)	£6-£8
BIG JUNGLE COMIC ('Big Jungle') (1948)	£6-£8
BIG JUNGLE COMIC ('Adventure in Mexico') (1948)	£6-£8
BIG SLIDE COMIC ('The Big Slide') (1948)	£6-£8
BIG PIRATE COMIC ('Blackbeard') (1948)	£6-£8
BIG PIRATE COMIC ('Kip Reagan') (1948)	£6-£8
BIG COWBOY COMIC ('Temple of Stone Men') (1949)	£6-£8
BIG TONG COMIC ('Tong of the Black Dragon') (1949)	£6-£8
BIG EAGLE COMIC ('Big Eagle') (1949)	£6-£8
FIVE STAR WESTERN 1 ('Utah') (May 1951)	£4-£6
FIVE STAR WESTERN 2 ('Massacre Valley') (June 1951)	£4-£6
FIVE STAR WESTERN 4 ('Gun Runners' & 'Davy Crockett') (July 1951)	£4-£6
GUNFLASH! WESTERN 1 ('Tomahawk Trail', 'Lieut Johnny McCoy of the U.S. Cavalry' & 'Panhandle') (September 1951)	£4-£6
GUNFLASH! WESTERN 2 ('Freedom Trail') (October 1951)	£4-£6
PRAIRIE! WESTERN 1 ('The Scar', 'Gunwhipped' & 'Black Justice') (January 1952)	£4-£6
PRAIRIE! WESTERN 2 ('Stagecoach City') (February 1952)	£4-£6
PRAIRIE! WESTERN 3 ('Vigilante Revenge') (1952)	£4-£6
GALLANT ADVENTURE COMIC 1 ('Captain Courage') (1952)	£6-£8
GALLANT ADVENTURE COMIC 2 ('Ben North') (1952)	£6-£8
GALLANT ADVENTURE COMIC 3 ('The Swamp Fox' & 'The Legend of Duncan Campbell') (1952)	£6-£8

*Bibliography continues overleaf*



GALLANT DETECTIVE COMIC 1 ('Star of Sumatra') (1952) . . . . .	£6-£8
GALLANT SCIENCE COMIC 2 ('Jungle of Terror') (1952) . . . . .	£6-£8
GALLANT WESTERN COMIC 3 ('War Cry') (1952) . . . . .	£6-£8
<b>COMICS PUBLISHED BY MODERN FICTION</b>	
RAY REGAN 1 ('Ray Regan') (April 1949) . . . . .	£8-£10
<b>COMICS AND ALBUMS PUBLISHED BY GERALD G. SWAN</b>	
FRESH FUN 32 ('Cahucho') (1950) . . . . .	£4-£6
DYNAMIC THRILLS 4 ('The Vampire') (1951) . . . . .	£4-£6
DYNAMIC THRILLS 5 ('The Osage') (1951) . . . . .	£4-£6
FUNNIES ALBUM ('The Ape' [Chick Hensman]) (1952) . . . . .	£12-£15
SLICK FUN ALBUM ('The Monster' [Chick Hensman]) (1952) . . . . .	£12-£15
SLICK FUN ALBUM ('The Curse of Amut Kut' [Chick Hensman]) (1952) . . . . .	£12-£15
DYNAMIC THRILLS 8 ('Hensman's Headache' [Chick Hensman]) (1952) . . . . .	£7-£9
SLICK FUN ALBUM 1953 ('The Gramophone' [Chick Hensman]) (September 1952) . . . . .	£12-£15
COMICOLOUR ALBUM ('Ambush!') (1952) . . . . .	£12-£15
SLICK FUN ALBUM ('Sakat') (1952) . . . . .	£12-£15
WESTERN WAR COMIC 5 ('Blackhawk the Saukie') (1952) . . . . .	£8-£10
WESTERN WAR COMIC 6 ('Crazy Horse') (1952) . . . . .	£8-£10
FUNNIES ALBUM 1953 ('Frontiersman!') . . . . .	£12-£15
COMICOLOUR ALBUM 1955 ('Frontiersman!') . . . . .	£12-£15
COMICOLOUR ALBUM 1956 ('Frontiersman!') . . . . .	£12-£15
WESTERN FUN ALBUM 1953 ('Wakaw, Chief of the Winnebagoes') . . . . .	£12-£15
<b>COMICS PUBLISHED BY BOARDMAN</b>	
BUFFALO BILL AND THE PHANTOM (1951) . . . . .	£8-£10
<b>COMICS PUBLISHED BY PAGET</b>	
OH BOY! COMICS 23 & 24 ('Tornado') (1951) . . . . .	each £4-£6
<b>COMICS PUBLISHED BY D.C. THOMSON</b>	
HOTSPUR 813-824 ('The Long Gun') (1952) . . . . .	each £2.50-£3.50
HOTSPUR 875-883 ('The Singing Sword') (1953) . . . . .	each £2.50-£3.50
ROVER 1659-1670 ('The Trek of the Homeless Ones') (1957) . . . . .	each £2.50-£3.50
<b>COMICS PUBLISHED BY DCMT</b>	
LONE STAR MAGAZINE ('Lore of the West') (1953-55) . . . . .	each £4-£6
LONE STAR MAGAZINE 11-15 (Steve Larrabee in 'The Comanche Trail') (1953-54) . . . . .	each £4-£6
LONE STAR MAGAZINE 16-19 (Steve Larrabee in 'War Drums') (1954) . . . . .	each £4-£6
<b>COMICS PUBLISHED BY GOULD-LIGHT</b>	
SPACEMAN 4-13, 15 ('Bill Merrill of the Scientific Investigation Bureau') (1953-54) . . . . .	each £8-£12
<b>COMICS PUBLISHED BY COMYNS</b>	
STAR ROCKET 1 ('The Robot' & 'They Came from Uranus') (1953) . . . . .	£10-£15
STAR ROCKET 4 ('1954', 'The Golden Fleece' & 'Scientific Short Stories No 1') (1953) . . . . .	£8-£12
<b>COMICS PUBLISHED BY HAMILTON</b>	
JET COMIC 1 ('Captain Atom') (1953) . . . . .	£10-£15
<b>COMICS PUBLISHED BY WORLD DISTRIBUTORS</b>	
<b>WESTERN SUPERTHRILLER COMICS</b>	
('Colt McKinnen' adventures [with Gerry Embleton]) (1958-59) . . . . .	
each £4-£6	
<b>COMICS PUBLISHED BY THE AMALGAMATED PRESS/FLEETWAY</b>	
COMIC CUTS ('The Forgotten City') (1951) . . . . .	each £2.50-£3.50
COMIC CUTS ('The Mohawk Trail') (1951) . . . . .	each £2.50-£3.50
WONDER ('The Black Dagger') (1952) . . . . .	each £2.50-£3.50
COMIC CUTS ('Tom o' London') (1952-53) . . . . .	each £2.50-£3.50
WONDER ('Into Strange Lands') (1952-53) . . . . .	each £2.50-£3.50
COMET ('Kit Carson') (1951) . . . . .	each £3.50-£4.50
COWBOY COMICS LIBRARY 104 ('Kit Carson and the Triumph of Roaring Buffalo') (1954) . . . . .	£10-£12
COWBOY COMICS LIBRARY 106 ('Buck Jones and the Redskin Renegades') (1954) . . . . .	£10-£12
COWBOY COMICS LIBRARY 109 ('Buck Jones Rides the Arizona Trail') (1954) . . . . .	£10-£12
COWBOY COMICS LIBRARY 115 ('Lucky Lannagan's Mystery Trail') (1954) . . . . .	£10-£12
COWBOY COMICS LIBRARY 121 ('Lucky Lannagan Squares a Debt') (1955) . . . . .	£10-£12
COWBOY COMICS LIBRARY 127 ('Lucky Lannagan's Treasure Hunt') (1955) . . . . .	£10-£12
COWBOY COMICS LIBRARY 137 ('Kit Carson Fights the Bandit King!') (1955) . . . . .	£10-£12
COWBOY COMICS LIBRARY 143 ('Kit Carson and the Fiery Horse') (1955) . . . . .	£10-£12
COWBOY COMICS LIBRARY 245 ('Kit Carson and the Peace Treaty Plot!') (1958) . . . . .	£10-£12
SUPER DETECTIVE LIBRARY 58 ('Panther's Moon') (1955) . . . . .	£10-£12
SUPER DETECTIVE LIBRARY 72 ('The Golden Salamander') (1956) . . . . .	£10-£12

WESTERN LIBRARY 79, 84, 89, 98 & 104 (1953) ..... each £6-£8  
 PRINCESS ('Children of the New Forest') (1963) ..... each £2.50-£3.50  
 LOOK AND LEARN ('The Bath Road') (1962) ..... each £1.50-£2.50  
 LOOK AND LEARN 161-168 ('Men of the Jolly Roger') (1965) ..... each £1.50-£2.50  
 LOOK AND LEARN ('Rogers' Rangers') (1970) ..... each £1.50-£2.50

#### COMICS PUBLISHED BY ODHAMS

MICKEY MOUSE WEEKLY ('Rogers' Rangers') (1953) ..... each £3.50-£4.50  
 MICKEY MOUSE WEEKLY ('Strongbow the Mighty') (1954-7) ..... each £3.50-£4.50  
 MICKEY MOUSE WEEKLY ('Don o' the Drums') (1957-9) ..... each £3.50-£4.50  
 EAGLE ('Johnny Frog') (1964) ..... each £2.50-£3.50

#### COMICS PUBLISHED BY BEAVERBROOK

EXPRESS WEEKLY ('Wulf the Briton') (1957-60) ..... each £3.50-£4.50  
 TV EXPRESS ('Battleground') (1960) ..... each £3.50-£4.50  
 TV EXPRESS ('Biggles') (1960-1) ..... each £4.50-£5.50  
 TV EXPRESS ('Colonel Pinto') (1961) ..... each £3.50-£4.50

#### COMICS PUBLISHED BY LONGACRE

BOYS' WORLD ('Wrath of the Gods') (1963) ..... each £3.50-£4.50

#### COMICS PUBLISHED BY CITY

TV CENTURY 21 ('Stingray') (1965-6) ..... each £5-£6  
 LADY PENELOPE ('The Man from U.N.C.L.E.') (1966-7) ..... each £5-£6  
 TV CENTURY 21 141-157 ('Captain Scarlet') (1967-8) ..... each £4.50-£5.50

#### MAGAZINES PUBLISHED BY PENTHOUSE PUBLISHING

PENTHOUSE ('Oh, Wicked Wanda') (1973-81) ..... each £4.50-£5.50  
 PENTHOUSE ('Sweet Chastity') (1981-8) ..... each £3.50-£4.50

#### NEWSPAPER STRIPS

DAILY EXPRESS ('The Life of Ben Hogan') (1955) ..... each £2-£3  
 REVEILLE ('Johnny Carey') (1955) ..... each £2.50-£3.50  
 DAILY EXPRESS ('Terry and Son') (1984-8) ..... each £2-£3

#### BOOKS

THE SPACE PATROL (card covers) (Amex, [c1948-9]) ..... £50-£60  
 THE WORLD OF SPACE (P.R., [1950s]) ..... £15-£20  
 THE WILD WEST BOOK (three editions; pictorial boards) (Birch Brothers, 1953-55) ..... each £6-£8  
 DAVY CROCKETT, FRONTIERSMAN (Collins: 'Seagull Library', 1956) ..... £2-£3 (£4-£6)  
 THE FIRST BOOK OF HEROES (T.V. Boardman, 1958) ..... £8-£10 (£16-£18)  
 THE ADVENTURES OF SIR LANCELOT 2 (pictorial boards) (Adprint, 1958) ..... £12-£15 (£18-£20)  
 HAWKEYE AND THE LAST OF THE MOHICANS (pictorial boards) (Adprint, 1959) ..... £12-£15  
 THE ADVENTURES OF ROBIN HOOD No 3 (pictorial boards) (Adprint, 1958) ..... £12-£15 (£18-£20)  
 THE ADVENTURES OF ROBIN HOOD No 4 (pictorial boards) (Adprint, 1959) ..... £12-£15  
 THE ADVENTURES OF ROBIN HOOD [No 5] (not numbered; pictorial boards) (Adprint, 1960) ..... £12-£15  
 A BIGGER WILD WEST BOOK (pictorial card covers) (Purnell, 1961) ..... £12-£15  
 R.C.M.P.: TALES OF THE ROYAL CANADIAN MOUNTED POLICE (pictorial boards) (Purnell, 1961) ..... £12-£15  
 VALIANT BOOK OF PIRATES (pictorial boards) (Fleetway, 1967) ..... £10-£15  
 PIONEERS AND HEROES OF THE WILD WEST (pictorial boards) (Purnell, 1969) ..... £12-£15  
 ADVENTURERS OF THE WILD WEST (pictorial boards) (World Distributors, 1971) ..... £12-£15  
 TREASURE ISLAND (pictorial boards) (Collins, 1972) ..... £8-£10  
 HADRIAN'S WALL IN THE DAYS OF THE ROMANS (Frank Graham, 1984) ..... £12-£15 (£18-£20)

## *In Next Month's Issue*

**COLLECTING ROALD DAHL**

**JOHN GALSWORTHY, Author of 'The Forsyte Saga'**

**Crime Writer MICHAEL CONNELLY**



# BACK ISSUES L-Z

## & INDEX TO ALL AUTHORS & SUBJECTS L-Z

### BACK ISSUES A-K WILL BE PUBLISHED NEXT MONTH

(please note that issues 1, 2, 4, 5, 12, 77, 95, 104 & 116 are out-of-print)

All the authors and subjects covered in previous issues of BOOK AND MAGAZINE COLLECTOR are listed in alphabetical order. The number of the issue in which the article appeared is in brackets after the author or subject.

**COST PER ISSUE:** UK — £3.40; Europe (Surface Mail) — £3.80. If you want us to rush you your Back Issue and don't mind paying the extra postal charges, the AIRMAIL rate for EUROPE is — £4.50 per copy.

**READERS IN USA, CANADA, AUSTRALIA.** We are offering a **THREE-ISSUE SELECTION** at the following rates: **USA** (Surface Mail) — £10.50; **USA** (Airmail) £13.00; **Canada** (Surface Mail) — £10.50; **Canada** (Airmail) — £13.00; **Australia** (Surface Mail) — £10.50; **Australia** (Airmail) — £13.60. We will accept orders from any other country provided payment is made in £ Sterling — please write for rates.

**HOW TO ORDER:** Please indicate the issue(s) you require by listing the issue NUMBER (not the month/year).

### FOR METHODS OF PAYMENT PLEASE SEE PAGE 124

- LADYBIRD BOOKS, & Price Guide (195)  
LAHR, Charles, & Bibliography (113)  
LAKE DISTRICT, & Bibliography (174)  
LAMB, Charles, & Bibliography (122)  
LAMB, Lynton, & U.K. Bibliography (206)  
L'AMOUR, Louis, & Bibliography (96)  
LANCASTER, Sir Osbert, & Bibliography (44)  
LANDOR, A. Henry Savage, & Bibliography (13)  
LANG, Andrew, 'Fairy Books' & Bibliography (81)  
LARKIN, Philip, & Bibliography (31); Current Selling Prices (79); Rare & Collectable Titles, & Full Bibliography (110)  
LAUREL & HARDY, Books & Bibliography (94)  
LAWRENCE, D.H., & Bibliography (10); Current Selling Prices (63); The Novels (112); Sale Report (174)  
LAWRENCE, T.E., His Early Life & Works, & Bibliography (56); Late Works & U.K./U.S. Bibliography (108)  
LAYMON, Richard, Horror Novelist, & Bibliography (103)  
LEACOCK, Stephen, & U.K. Bibliography (122)  
LEAR, Edward: The Nonsense Books & Bibliography (27); Natural History, Topography & Travel Books (48); Current Selling Prices (88); Full Update (215)  
LEAVIS, F.R. and Q.D., & U.K. Bibliography (154)  
LE CARRE, John, & Bibliography (51); The 'Smiley' Books, & Bibliography (115); H.R.F. Keating appreciation (212)  
LEE, Christopher: Interview (167)  
LEE, Laurie, & Biblio (38); Current Selling Prices (74); Update, & Bibliography (160)  
LE FANU, Sheridan, & Bibliography (92)  
LE GALLIENNE, Richard, & UK Bibliography (162)  
LE GUIN, Ursula: The Children's Books & Bibliography (100)  
LEFT BOOK CLUB, THE, & Bibliography (94)  
LEHMANN, Rosamond, & Bibliography (15)  
LE MAIR, Henriette Willebeek, & U.K. Bibliography (188)  
LENNON, John, & Bibliography (51)  
LEONARD, Elmore, & Bibliography (103)  
LE QUEUX, William, & U.K. Bibliography (170)  
LEROUX, Gaston, & Bibliography (38)  
LESSING, Doris, & U.K. Bibliography (99)  
LEWIS, C.S., & Bibliography (13); The 'Narnia' Books, & Price Guide (130); 'Narnia' Books: Full Update & Price Guide (176)  
LEWIS, Matthew 'Monk', & U.K. Bibliography (145)  
LEWIS, Norman, & U.K. Bibliography (125)  
LEWIS, Percy Wyndham, & Bibliography (66)  
LINDSAY, David, & U.K./U.S. Bibliography (192)  
LINKLATER, Eric, & Bibliography (67)  
LOCH NESS MONSTER BOOKS, & Bibliography (110)  
LOFTING, Hugh, & Bibliography (89)  
LOFTS, W. O. G., 'Old Boy' Bibliographer, & Bibliography (100)  
LONDON, Collecting Books about, & Bibliography (120)  
LONDON, Jack, & Bibliography (103)  
LONDON MYSTERY MAGAZINE, & Price Guide (90)  
LONGLEY, Michael: Interview (210)  
LOOS, Anita, & Bibliography (96)  
LORAC, E.C.R./CARNAC, Carol, & U.K. Bibliography (186)  
LOVECRAFT, H.P.: Magazine & Small Press Items (37); Books & U.S./U.K. Bibliographies (77); Full Update (193)  
'LOVEJOY' BOOKS, & Bibliography (95)  
LOVESEY, Peter, & Bibliography (57)  
LOW, David: Cartoons & Illustrated Titles (2 — out of print)  
LOWRY, Malcolm, & Bibliography (38)  
LUCAN, Lord: see 'Death in High Places'  
LUDLUM, Robert, & U.K. & U.S. Bibliography (110)  
LYNCH, Patricia, & U.K./Eire Bibliography (171)  
MACAULAY, Rose, & Bibliography (30)  
MACDONALD, George, & Bibliography of Illustrated Titles (43)  
MACDONALD, John D., & U.K./U.S. Bibliography (120)  
MACDONALD, Philip, & U.K./U.S. Bibliography (188)  
MACHEN, Arthur, & Bibliography (45)  
MACINNES, Colin, & Bibliography (116)  
MACKENZIE, Compton, & Bibliography (22)  
MACLEAN, Alistair, & Bibliography (21); Arctic and War Novels & Bibliography (59); Full Update (157)  
MACLEAN, Fitzroy, & U.K. Bibliography (193)  
'MADELINE' BOOKS: see Bemelmans, Ludwig

# BOOK AND MAGAZINE COLLECTOR

DEC '98  
No. 177 £2.70

THOUSANDS OF BOOKS & MAGAZINES FOR SALE & WANTED



**THE FURTHER ADVENTURES OF SHERLOCK HOLMES**  
*Bestselling portrayal of Sir Arthur Conan Doyle's immortal sleuth.*



**THE CHILDREN'S BOOKS OF A.A. MILNE**

**BORIS KARLOFF**



9 770952 860076

**'THE ARABIAN NIGHTS'**  
VICTORIAN POET  
**CHRISTINA ROSSETTI**



**W.M. THACKERAY**  
Author of 'VANITY FAIR'  
*Natascha Little as Becky Sharp in the BBC's adaptation of 'Vanity Fair'.*

- McGONAGALL, William: Poetry & Bibliography (104)  
McLOUGHLIN, Denis: Artist, & Price Guide (102)  
'MEDIEVAL TOWNS' SERIES & Bibliography (10)  
MEE, Arthur: 'The King's England' Series & Bibliography (36)  
MEMOIRS OF WW1 & Bibliography (81)  
MEREDITH, George, & Bibliography (108)  
MERRIAM, John: Sale of Illustrated Books (121)  
MERRITT, Abraham, & Bibliography (95)  
MILITARY MEMOIRS OF THE AGE OF MARLBOROUGH, & Bibliography (90)  
MILLAIS, J.E. and J.G., & U.K. Bibliography (153)  
MILLAR, H.R., & Bibliography of Collectable Illustrated Works (105)  
MILLIGAN, Spike, & Bibliography (73); Interview (212)  
MILNE, A.A.: Children's Books & Bibliography (36); The 'Winnie-The-Pooh' Books (66); Adult and Children's Works & Full Bibliography (138); Children's Books, & Updated Bibliography (177); Auction Report (207)  
'MISLEADING CASES': see Herbert, A.P.  
'MISS READ', & Bibliography (150)  
MITCHELL, Gladys, & U.K./U.S. Bibliography (168)  
MITCHELL, Margaret, & Bibliography (130)  
MITCHISON, Naomi, & Bibliography (164)  
MITFORD, Nancy: & Bibliography (13); Current Selling Prices (59)  
'MODERN BOY' COMIC & Price Guide (76)  
'MODESTY BLAISE': See O'Donnell, Peter  
MONROE, Marilyn: Books & Ephemera (48)  
MONSARRAT, Nicholas, & U.K. Bibliography (203)  
MONSTER MAGS, & Selected Price Guide (174)  
MONTGOMERY OF ALAMEIN, & Bibliography (134)  
MONTGOMERY, L.M.: Children's Books & Bibliography (35)  
'MONTY PYTHON', & Bibliography (129)  
MOORCOCK, Michael: An Interview (29); Fantasy Books & Bibliography (59); Works, & U.K./U.S. Bibliography (126)  
MOORE, Brian, & Bibliography (120)  
MOORE, Dudley, & COOK, Peter, & Bibliography (133)  
MOORE, John, & Bibliography (43)  
'MORCOVE' STORIES: see 'Schoolgirls Own'  
MORGAN, Charles, & Bibliography (47)  
MORRIS, Desmond: Interview (178)  
MORRIS, Jan, & Bibliography (113)  
MORRIS, William, & Bibliography (55); W.M. and the Kelmscott Press, & Price Guide (129)  
MORSE, Inspector: see Dexter, Colin  
MORTIMER, John, & Bibliography (100)  
MORTON, H.V., & Bibliography (58)  
MORTON, J.B., & 'Beachcomber' Bibliography (104)  
MOSIMANN, Anton: Interview (185)  
MOTORING: Rare Books and Magazines & Values (19); Collectable Motor Sports Volumes & Values (24)  
MOUNTAINEERING: Selected Volumes (25); Everest and the Himalayas (184)  
'THE MOUNTIES IN PRINT', & Price Guide (129)  
MUIR, Percy, & Bibliography (138)  
MULFORD, Clarence E., & U.K./U.S. Bibliography (134)  
'THE MUMMY': Novels and Stories, & Bibliography (186)  
MUNDY, Talbot & Bibliography (80)  
MURDOCH, Iris, & Bibliography (25); Current Selling Prices (56); Review of Market & Updated Bibliography (74); Update & U.K. Bibliography (186)  
MUSIC: Old Sheet Music (6)  
MUSIC HALL BOOKS: (82)  
MUSICALS: Broadway Musicals, & U.S./U.K. Bibliography (179); Hollywood Musicals, & U.S./U.K. Bibliography (196)  
'MUTINY ON THE "BOUNTY"', & Bibliography (155)  
MYERS, L.H., & U.K. Bibliography (208)

Continued overleaf

- MAGAZINES, Early: (86); Late Victorian (213)  
'MAGNET' COMIC: & Price Guide (2 — out of print); Collecting 'The Magnet' & Price Guide (61)  
'MAIGRET' NOVELS: see Simonon, Georges  
MAIS, S.P.B., & U.K. Bibliography (146)  
'THE MAN FROM U.N.C.L.E.': Spin-Offs & Bibliography (59)  
MANN, Thomas, & U.K./U.S. Bibliography (182)  
MANSFIELD, Katherine, & Bibliography (37)  
'MAPP AND LUCIA STORIES': see Benson, E.F.  
MARCHANT, Bessie, & Bibliography (49)  
'PHILIP MARLOWE' STORIES: see Chandler, R.  
MARRYAT, Captain Frederick, & Bibliography (115)  
MARSH, Ngaio, & Bibliography (22); Centenary Update & Bibliography (141)  
MARSH, Richard, & Bibliography (163)  
'MARVEL' COMICS: Collectable Issues & Values (4)  
MARVELMAN COMIC: & Bibliography (88)  
MARX BROTHERS, & Bibliography (120)  
MASEFIELD, John, & U.K./U.S. Bibliography (151)  
MASON, A. E. W., & Bibliography (112)  
MASTERS, John, & Bibliography (101)  
MATHESON, Richard, & Bibliography (143)  
MAUGHAM, W. Somerset: & Bibliography (9); Early Novels & Bibliography (58); Major Works & U.K. Bibliography (195)  
MAUPASSANT, Guy de, & U.K. Bibliography (117)  
MAXWELL, Donald, & Bibliography (137)  
MAXWELL, Gavin, & Bibliography (104)  
MAXWELL, Sir Herbert, & U.K. Bibliography (76)  
MAYNE, William, & U.K. Bibliography (158)  
McBAIN, Ed., & U.S./U.K. Bibliography (71)  
McEWAN, Ian: & Bibliography (84)  
McGAHERN, John, & Bibliography (174); Interview (208)



## Back Issues continued

- NABOKOV, Vladimir**, & Bibliography (42)  
**NAIPAUL, V.S.**, & Bibliography (64)  
**NAPOLEON & THE NAPOLEONIC ERA** (4);  
**NAPOLEONIC WAR MEMOIRS**, & Price Guide (96)  
**NARAYAN, R.K.**, & U.K. Bibliography (151)  
**'NARNIA' BOOKS**: see Lewis, C.S.  
**'NASH'S AND PALL MALL MAGAZINE'**  
 & Guide to Values (29)  
**NAVAL BOOKS**: World War 2 & Guide to Selected Volumes (23);  
 'Jane's Fighting Ships' & Price Guide (32)  
**NEEDHAM, Violet**, & Bibliography (62)  
**NEEDLEWORK MAGAZINES & Values** (31)  
**NESBIT, Edith**: Children's Books (17)  
**NEW NATURALIST LIBRARY & Bibliography** (104)  
**NEWSPAPERS: Collecting Early Newspapers** (202)  
**'NEW YORKER' MAGAZINE**, & Price Guide (143)  
**NEWBY, Eric**, & Bibliography (101)  
**NICHOLS, Beverley**, & Bibliography (69)  
**NIELSEN, Kay**, & Bibliography of Illustrated Works (30)  
**NIVEN, David**, & Bibliography (102)  
**NOBBS, David**: Comic Novelist & Bibliography (93)  
**NORTHCLIFFE**:  
 Lord Northcliffe and the Amalgamated Press (101)  
**NORTON, Mary**, & Bibliography (106)  
**NYE, Robert**, & U.K. Bibliography (180)  
**OATES, Joyce Carol**, & U.S./U.K. Bibliography (194)  
**O'BRIAN, Patrick**, & U.K./U.S. Bibliography (127)  
**O'BRIEN, Edna**, & Bibliography (94)  
**O'BRIEN, Flann**, & Bibliography (92)  
**OBSERVER'S BOOKS**, & Bibliography (116)  
**O'BYRNE, Dermot**, & U.K. Bibliography (150)  
**O'DONNELL, Elliott**, & Bibliography (22)  
**O'DONNELL, Peter**, & Bibliography (122)  
**O'FLAHERTY, Liam**, & Bibliography (115)  
**O'HARA, John**, & Bibliography (68)  
**'OLD BILL'**: see Bairnsfather, Bruce  
**OLYMPIC GAMES**, & U.K. Bibliography (149)  
**OMAN, Sir Charles**, & Bibliography (147)  
**O'NEILL, Eugene**, & US/UK Bibliography (202)  
**'OOR WULLIE': 'The Broons' and 'Oor Wullie'**,  
 & Price Guide (152)  
**ORCZY, Baroness**, & Bibliography (8); 'Scarlet Pimpernel' Books  
 (68); 'The Scarlet Pimpernel' and Other Works,  
 & Bibliography (175)  
**ORDNANCE SURVEY MAPS**: Collectable Series  
 & Selected Price Guide (8)  
**ORWELL, George**, & Bibliography (6); Current Prices (64);  
 Non-Fiction Works (106); Full Update (155)  
**OSBORNE, John**, & Bibliography (133)  
**OUTHWAITE, Ida Rentoul**,  
 & U.K./Australia Bibliography (169)  
**OWEN, Wilfred**: Poems & Letters (23)  
**OXENHAM, Elsie J.**, & Bibliography (8); Review of Current  
 Selling Prices (51); The 'Abbey' Books & U.K. Bibliography  
 (145); The non-'Abbey' Books & U.K. Bibliography (198)  
**OXFORD UNIVERSITY PRESS 'WORLD'S CLASSICS'**  
 SERIES & Complete List (30)  
**'PADDINGTON BEAR'**: see Bond, Michael  
**PAN BOOKS & Bibliography** (79)  
**PANTOMIME BOOKS & Bibliography** (57)  
**PAPE, Frank C.**, & Bibliography of Illustrated Books (82)  
**PARDOE, Margot**, & Bibliography (121)  
**PARKER, Dorothy**, & U.K. and U.S. Bibliography (86)  
**PARKER, Eric**, & U.K. Bibliography (198)  
**PATMORE, Coventry**, & U.K. Bibliography (193)  
**PEACOCK, Thomas Love**, & U.K. Bibliography (168)  
**PEAKE, Mervyn**, & Bibliography (52);  
 Full Update, & U.K. Bibliography (191)

November 1991  
**No.92**  
£1.85

# BOOK AND MAGAZINE COLLECTOR

THOUSANDS OF BOOKS & MAGAZINES FOR SALE & WANTED



**ENID  
BLYTON  
EPHEMERA**  
With Values

The Horror and Mystery Stories of  
**J. SHERIDAN LE FANU**

**FLANN O'BRIEN** Irish Humorist

**GUSTAVE DORE** French Illustrator



The Sci-Fi  
Tales of  
**RAY  
BRADBURY**



The Novels of  
**GRAHAM SWIFT**



**BATMAN**  
With Bibliography of  
US and UK  
Comics & Spin-offs

- PEARCE, Philippa**, & U.K. Bibliography (197)  
**'PEARSONS MAGAZINE' and 'PEARSONS WEEKLY'**  
 & Price Guide (17)  
**PEEL, J.H.B.**, & Bibliography (85)  
**PENGUIN BOOKS**: Rare Volumes & Values (1); King Penguins  
 & Bibliography (4); Puffin Books & Selected Price Guide (11);  
 Penguin Modern Painters & Bibliography (74); Penguin  
 Specials & Price Guide (100); 'The Penguins Story', & Price  
 Guide (136); 'Penguin New Writing', & Price Guide (167)  
**'PENNY BLOODS'**: 19th Century British Pulp Fiction  
 & Bibliography (32)  
**PEPYS, Samuel**, & Bibliography (126)  
**'PETER PAN'**: see Barrie, J.M.  
**'PETER RABBIT' STORIES**: see Potter, Beatrix  
**PETERS, Ellis**, & Bibliography (63);  
 The 'Brother Cadfael' Books & Price Guide (124)  
**'THE PHANTOM'**: Books and Comics, & Price Guide (156)  
**PHOTOGRAPHY BOOKS**: Early titles & Bibliography (95)  
**PICKFORD, Mary**, & U.S./U.K. Bibliography (109)  
**'PICTURE POST'**: Collectable Issues & Values (55)  
**'PINOCCHIO'**, & UK/US Bibliography (155)  
**PINTER, Harold**, & U.K. Bibliography (153)  
**PIPER, John**: The Early Books, & U.K. Bibliography (154);  
 The Later Books, & UK Bibliography (155)  
**PIRATES IN POPULAR LITERATURE**, & Price Guide (203)  
**PLADY, Jean**, & Bibliography (109)  
**PLANTAGENET KINGS & Selected Bibliography of**  
 Bibliographies (64)  
**PLATH, Sylvia**, & Bibliography (40)  
**PLAYS: Collecting Plays**, & U.K./U.S. Price Guide (191)  
**POE, Edgar Allan**, & Bibliography (44)  
**POEM OF THE MONTH CLUB & Price Guide** (98)  
**POETRY OF THE FIRST WORLD WAR** (3)  
**POGANY, Willy**: Illustrator, & Bibliography (93)

**POIRET, 'The Strange Case of Monsieur Poirot',**  
 & Frank Howel Evans U.K. Bibliography (195)

**POIROT, Hercule:** See 'Christie, Agatha'

**PONY BOOKS, & Selected UK Bibliography** (168)

**POP MUSIC:** Rare Titles from the Fifties and Sixties  
 & Values (2 — out of print); Magazines of the Early Sixties  
 & Price Guide (21); John Lennon (51); The Beatles (144)

**POP-UP AND MOVABLE BOOKS, & Price Guide** (139)

**POPE, Dudley, & Bibliography** (160)

**'POPEYE' Books and Comics, & U.K./U.S. Bibliography** (181)

**POSTAL BOOK BUSINESS:** Introduction to Running a Postal  
 Book Business (35); Pricing Stock & Wrapping Parcels (36);  
 Buying Stock (38); Getting the Most from Your Post (204)

**POTTER, Beatrix:** & Bibliography (7); The 'Peter Rabbit' Stories  
 (60); Ephemerata, & Price Guide (117); Collectable Editions, &  
 U.K. Bibliography (163); Update, & U.K. Bibliography (183);  
 'Peter Rabbit' (213)

**POTTER, Harry:** see Rowling, J.K.

**POTTER, Stephen, & Bibliography** (61)

**POUND, Ezra:** Poetry & Bibliography (60)

**POWELL, Anthony, & Bibliography** (70); 'Dance to the Music of  
 Time' novels, & Price Guide (117); Full Update (164)

**POWELL & PRESSBURGER, & Bibliography** (126)

**POWYS BROTHERS & Bibliography** (51)

**PRAEGER, Robert Lloyd, & U.K. Bibliography** (192)

**PRATCHETT, Terry, & Bibliography** (134)

**PRESERVING YOUR COLLECTION** (6)

**PRICE, Anthony, & Bibliography** (161)

**PRICE, Evadne:** The 'Jane' Books & Bibliography (16)

**PRICE, Harry, & Bibliography** (212)

**PRICE, Vincent, & U.K./U.S. Bibliography** (118)

**PRIESTLEY, J.B., & Bibliography** (28); Current Selling Prices  
 (52); Non-Fiction (84); Fiction & Bibliography (126)

**'THE PRISONER' TV Spin-Off Books** (77)

**PRISONER-OF-WAR BOOKS:** Collectable Titles (17)

**PRITCHETT, V.S., & Bibliography** (159)

**PROUST, Marcel, & U.K. Bibliography** (199)

**PUFFIN BOOKS & Selected Price Guide** (11)

**PULP FICTION:** U.S. Magazines 1920s-50s (5); Hank Janson &  
 Price Guide (18); 'Penny Bloods' & Bibliography (32)

**'PUNCH' MAGAZINE:** Part 1, 1841-1918 (14);  
 Part 2, 1918 to Present & Price Guide (15)

**PUPPETS AND PUPPETRY** (201)

**PUSHKIN, Alexander, & U.K. Bibliography** (184)

**PYM, Barbara, & Bibliography** (23)

**QUEEN, Ellery, & Bibliography** (28)

**QUILLER-COUCH, Sir Arthur ('Q'), & U.K. Bibliography** (99)

**RABAN, Jonathan, & Bibliography** (89)

**RACKHAM, Arthur, & Bibliography of Illustrated Titles** (26);  
 Review of Current Selling Prices (58); 'The Golden Age'  
 (1893-1913) & Bibliography (126); The Late Works (1914-1940)  
 & Bibliography (127)

**RADCLIFFE, Ann, & Bibliography** (130)

**'RADIO TIMES' AT SEVENTY, & Price Guide** (114)

**RANKIN, Ian, & U.K. Bibliography** (194)

**RANSOME, Arthur, & Bibliography** (12); Full Update (205)

**RATTIGAN, Terence, & Bibliography** (140)

**RAVEN, Simon, & Bibliography** (165)

**RAYMOND, Ernest, & Bibliography** (173)

**READ, Mike:** Interview (169)

**REEMAN, Douglas/KENT, Alexander, & Bibliography** (136)

**REES-MOGG, William:** Interview (163)

**REGIMENTAL HISTORIES:** Collectable Volumes of the 1914-18  
 War (16); Cannon's Regimental Histories (41)

**REID, Forrest, & Bibliography** (171)

**REMARQUE, Erich Maria, & U.K. Bibliography** (109)

**RENDELL, Ruth, & Bibliography** (75); 'Inspector Wexford' Books  
 & Bibliography (162)

**RHYS, Ernest, & U.K. Bibliography** (146)



No.125 AUG '94  
£2.10

# BOOK COLLECTOR

AND MAGAZINE

THOUSANDS OF BOOKS & MAGAZINES FOR SALE & WANTED

**THE LIFE & WORKS OF  
AGATHA  
CHRISTIE**






**KENNETH GRAHAM'S  
'THE WIND IN THE WILLOWS'**

**VICTORIAN WRITER  
GEORGE R. SIMS**

**TRAVEL WRITER  
NORMAN LEWIS**

**EXPERIMENTAL  
NOVELIST  
B.S. JOHNSON**

**EDWARD  
ELGAR**

**BRITISH  
BIRD  
BOOKS  
1900-1940**

**RHYS, Jean, & Bibliography** (18)

**RICE, Anne, Horror Novelist, & Bibliography** (88)

**RICHARDS, Frank:** 'Magnet' Comic & Price Guide (2);  
 'Billy Bunter' Books & Bibliography (30); 'Tom Merry' Books  
 & Bibliography (53); Collecting 'The Magnet' (61);  
 Greyfriars Companion Volumes & Bibliography of Collectable  
 Titles (72); Christmas Stories (93); 'Billy Bunter' Books (114);  
 Billy Bunter Extras (147); Frank Richards Rarities (193)

**RICKETTS & SHANNON:** & Bibliography (83)

**ROBERTS, Cecil, & U.K. Bibliography** (205)

**ROBERTS, Keith, & U.K. Bibliography** (98)

**ROBERTSON SCOTT, J.W., and 'The Countryman'  
 Magazine, & Bibliography/Price Guide** (163)

**ROBESON, Kenneth:** see 'Doc Savage'

**'ROBIN HOOD' BOOKS AND COMICS, & Price Guide** (113)

**ROCKWELL, Norman, & 'Saturday Evening Post'** (39)

**ROGERS, Roy, & U.K./U.S. Bibliography** (151)

**ROHMER, Sax, & Bibliography** (75)

**ROLFE, Frederick, Baron Corvo, & Bibliography** (83)

**ROLT, L.T.C., & Bibliography** (64)

**ROMANOV: 'Fall of the Romanovs', & Bibliography** (143)

**'ROMANY OF THE BBC' (G. Bramwell Evens) (214)**

**ROSSETTI, Christina, & U.K. Bibliography** (177)

**ROWLING, J.K., & U.K. Bibliography** (196)

**ROWSE, A.L., & Bibliography** (165)

**ROYALTY:** Tudor Monarchs (101)

**RUGBY UNION BOOKS, & Bibliography** (187)

**RUNYON, Damon, & Bibliography** (119)

**'RUPERT BEAR':** Cartoon Story Annuals & Values for 'Rupert'  
 Annuals (5); Books and Ephemerata, & Price Guide (140);  
 see also Tourtel, Mary; see also Bestall, Alfred

**RUSSELL FLINT, Sir William, & Bibliography of  
 Illustrated Titles** (49)

*Continued overleaf*



- SABATINI, Rafael, & Bibliography (73)  
 SACKVILLE-WEST, Vita, & Bibliography (33)  
 SADLEIR, Michael, & U.K. Bibliography (179)  
 SAINT NOVELS: see Charteris, Leslie  
 SAINT-EXUPÉRY, Antoine de, & U.K./U.S. Bibliography (126)  
 'SAKI' (H.H. Munro), & Bibliography (63)  
 SALINGER, J.D., & Bibliography (138)  
 SANDERS, Lawrence, & U.K./U.S. Bibliography (172)  
 SAPPER & Bibliography (79)  
 SASSOON, Siegfried, & Bibliography (116)  
 'SATURDAY BOOK' & Bibliography (45)  
 SAUNDERS, Hilary/Francis Beeding, & Bibliography (152)  
 SAVILLE, Malcolm: Children's Books & Bibliography (33)  
 'THE SAVOY', & Price Guide (168)  
 SAYERS, Dorothy L., & Bibliography (12); 'Lord Peter Wimsey' Books, & Price Guide (113); 'Lord Peter Wimsey': Full Update & Bibliography (171)  
 'THE SCARLET PIMPERNEL': see Orczy, Baroness  
 'SCHOOLFRIEND' & 'SCHOOLGIRL' PAPERS: see 'Cliff House' Papers  
 'SCHOOLGIRLS OWN' PAPER & Price Guide (24)  
 SCIENCE FICTION: British SF Magazines & Selected Price Guide (8); British Paperbacks of the Fifties & Collectable Volumes (24); 'Amazing Stories' (26)  
 'SCOOPS' Story Paper, & Price Guide (213)  
 SCOTT, Paul, & Bibliography (163)  
 SCOTT, Sir Walter, & Bibliography (155)  
 SCOTTISH HIGHLANDS: Collectable Travel Books & Values (14)  
 SEAGO, Edward, & U.K. Bibliography (146)  
 SEARLE, Ronald, & Bibliography of Illustrated Titles (34)  
 SECOND WORLD WAR: Naval Books & Guide to Selected Titles (23); Collecting WW2 Books (35); Battle of Britain (37); D-Day — The Military Landings (47); Unit Histories & Collectable Titles (51); The Bomber Offensives (54); North African Desert Campaigns (66); Airborne Operations (69); WW2 Special Forces (91)  
 SENDAK, Maurice, & U.K./U.S. Bibliography (157)  
 SENDING BOOKS BY POST (11)  
 SERVICE, Robert, & Bibliography (138)  
 SEUSS, Dr. & US/UK Bibliography (202)  
 SEWELL, Anna, & Bibliography (132)  
 SEWELL, Brocard, & U.K. Bibliography (196)  
 'SEXTON BLAKE' DETECTIVE STORIES & Guide to Rare Volumes & Values (16); Collecting 'Sexton Blake' Publications & Price Guide (105)  
 SEYMOUR, John, Country Writer, & Bibliography (91)  
 'SHADOW' Novels of Maxwell Grant, & U.K./U.S. Bibliography (135)  
 SHAKESPEARE, William, & Bibliography (128)  
 SHARPE, Tom, & Bibliography (41)  
 SHAW, George Bernard: Novels & Political Works & Bibliography (29); Current Selling Prices (66)  
 SHAW, Irwin, & U.K./U.S. Bibliography (167)  
 SHAW, Jane, & U.K. Bibliography (151)  
 SHEET MUSIC (Old) (6)  
 THE SHELL GUIDES (73)  
 SHELLEY, Mary, & 'Frankenstein' (48)  
 SHELLEY, Percy Bysshe, & U.K. Bibliography (105)  
 SHERARD, Ernest H., & Bibliography (150)  
 SHERLOCKIANA (73); see also Conan Doyle  
 SHERLOCK HOLMES: Film/T.V. Tie-ins & Price Guide (109)  
 SHIEL, M.P., & Bibliography (155)  
 SHOOTING BOOKS: Collectable Volumes & Values (38)  
 SHUTE, Nevil, & Bibliography (33); Full Update (178)  
 SIMENON, Georges: The 'Maigret' Novels & U.K. Bibliography (8); Georges Simenon and Maigret & U.K. Bibliography (98)

**JULY 2000**  
 No. 196 £2.90

# BOOK AND MAGAZINE COLLECTOR

THOUSANDS OF BOOKS & MAGAZINES FOR SALE & WANTED



**J.K. ROWLING'S  
'HARRY POTTER' BOOKS**

**THE BOOK  
TRADE IN THE  
18th CENTURY**



**R. AUSTIN FREEMAN**  
 Creator of  
 Dr Thorndyke

**BROCARD SEWELL**  
 AND 'THE  
 AYLESFORD  
 REVIEW'

**'THE WIPERS TIMES'**  
 The Book and Magazine  
 Collector Interview  
**DAVID WOOD**

**THE GOLDEN AGE OF  
 HOLLYWOOD  
 MUSICALS**

- SIMON, André, & U.K. Bibliography (189)  
 SIMS, George R.: & Bibliography of Non-Dramatic Works (125)  
 SINATRA, Frank, & U.K./U.S. Bibliography (142)  
 SINCLAIR, Iain: Interview (175)  
 SITWELL, Edith, Osbert & Sacheverell, & Bibliography of Collectable Titles (39)  
 SMITH, Dodie, & U.K. Bibliography (154)  
 SMITH, Guy N., & Bibliography (75)  
 SMITH, Stevie, & Bibliography (93)  
 SMITH, Wilbur: Review of Prices (68); Full Update (181)  
 SNOW, C.P., U.K. Bibliography (77)  
 SOPER, Eileen, & Bibliography (139)  
 SPACE: Manned Spaceflight, & Bibliography (150)  
 SPAIN: Collectable Travel Books & Values (9)  
 SPARK, Muriel: & Bibliography (24); Current Selling Prices (60)  
 SPENCE, Lewis, & Bibliography (52)  
 SPENDER, Stephen, & U.K. Bibliography (76)  
 SPILLANE, Mickey, & U.K./U.S. Bibliography (116)  
 SPORTING HEROES, Victorian and Edwardian (199)  
 SPRING, Howard, & Bibliography (36)  
 SPYRI, Johanna, & Bibliography of Children's Books (208)  
 STAGE: 'Giants of the Victorian Stage' (154)  
 'STAR TREK': Spin-Off Novels & U.K. Bibliography (99)  
 'STAR WARS': Spin-Off Publications & U.K./U.S. Bibliography (185)  
 STARK, Freya: Travel Books & Bibliography (21); Current Selling Prices (61)  
 STEINBECK, John: & Bibliography (27); Current Selling Prices (75)  
 STEP, Edward, Natural History Guides & Bibliography (94)  
 STERNE, Laurence, & Bibliography (167)  
 STEVENSON, D.E., & Bibliography (104)  
 STEVENSON, R.L.: & Bibliography (11); Travel Books & Bibliography (60); 'Treasure Island', & Bibliography (111)

**STOKER, Bram:** 'Dracula' & Bibliography (2 — out of print); First Editions & Bibliography (91); 'Dracula' Update (159)

**STOUT, Rex:** Detective Stories & Bibliography (34)

**STOWE, Harriet Beecher,** & U.K./U.S. Bibliography (148)

**STRACHEY, Lytton,** & Bibliography (35)

**'STRAND' MAGAZINE** (5)

**STRAUB, Peter,** & U.K./U.S. Bibliography (119)

**STREATFEILD, Noel,** & Bibliography (21)

**STREET, A.G.,** & Bibliography (52)

**STRUTHER, Jan,** & Bibliography (212)

**STUART & HANOVERIAN MONARCHS** & Bibliography (40)

**STYLES, Showell,** & U.K./U.S. Bibliography (208)

**SUFFOLK, Collecting Books about,** & Bibliography (166)

**SULLIVAN, Edmund J.,** Illustrator, & Bibliography (108)

**SUMMERS, Montague,** & Bibliography (86)

**'SUPER DETECTIVE LIBRARY,'** & Price Guide (205)

**SUPERMAN,** & Price Guide to Comics (173)

**SURREY, Collecting Books about,** & Bibliography (180)

**SURTEES, R. S.,** & Bibliography (107)

**SUSSEX: Collecting Books about,** & Bibliography (139)

**SUTCLIFF, Rosemary,** & Bibliography (82)

**'SWALLOWS AND AMAZONS' NOVELS:** see Ransome, Arthur

**SWAN, Gerald:** Comic and Albums, & Price Guide (89)

**SWIFT, Graham,** & Bibliography (92)

**SWIFT, Jonathan:** See 'Gulliver's Travels'

**SWINBURNE, Algernon** & Bibliography (80); Reprints and Private Press Editions (158)

**SYMONS, Arthur,** & Bibliography (107)

**SYMONS, A. J. A.,** & Bibliography (119)

**SYMONS, Julian,** & Bibliography (93)

**TV SPIN-OFFS:** From the Sixties (3); 'The Prisoner' & 'Danger Man' Books (77); 'Star Trek' novels (99)

**TANGYE, Derek & Jeannie,** & Bibliography (55)

**'TARZAN' STORIES:** see Burroughs, Edgar Rice; 'Rivals of Tarzan' & Price Guide (212)

**TAUCHNITZ EDITIONS,** & Selected Bibliography of Collectable Titles (32); Collecting Tauchnitz Editions (update), & Price Guide (120)

**'TEDDY TAIL:'** see Folkard, Charles

**TENNIS:** Non-Fiction (52); Fiction (208)

**TENNYSON, Alfred,** & Bibliography (103)

**TEVIS, Walter,** & Bibliography (107)

**TEY, Josephine,** & Bibliography (55)

**THACKERAY, W.M.,** & U.K. Bibliography (76); Update, & U.K. Bibliography (177)

**THEATRE PROGRAMMES,** & Price Guide (114)

**THELWELL, Norman,** & Bibliography (74)

**THEROUX, Paul,** & Bibliography (49)

**THESIGER, Wilfred:** Travel Books & Bibliography (65)

**THIRKELL, Angela,** & Bibliography (32)

**'THE THIRTY-NINE STEPS:'** see Buchan, John

**THOMAS, Dylan,** & Bibliography (18); Current Selling Prices (69); Update and Rarities (132)

**'THOMAS THE TANK ENGINE:'** see Awdry, Rev W.

**THOMAS, Edward:** Prose & Poetry & Bibliography (72)

**THOMAS, Leslie** & Bibliography (80)

**THOMPSON, Flora,** & U.K. Bibliography (158)

**THOMPSON, Francis,** & Bibliography (118)

**D.C. THOMSON Boys' Papers** & Price Guide (46)

**'THRILLER COMICS LIBRARY'** & Price Guide (9)

**THUBRON, Colin,** & Bibliography (74)

**THURBER, James,** & UK/US Bibliography (161)

**TILMAN, H.W.,** & Bibliography (71)

**TIMLIN, William M.,** & U.K. Bibliography (99)

**'TITANIC' Books and Novels,** & U.K./U.S. Bibliography (148)

**TODD, Barbara Euphan,** & U.K. Bibliography (153)

**TOLKIEN, J.R.R.,** & Bibliography (17); Current Prices (57); 'Middle-Earth' Books (95); 'Middle-Earth' Update (214)

**TOULOUSE-LAUTREC,** & France/U.K. Bibliography (211)

# BOOK AND MAGAZINE COLLECTOR

## ENID BLYTON RARITIES

The BMC Interview  
**MICHAEL LONGLEY**  
**JAMES HANLEY**  
**CORNELL WOOLRICH**  
American Crime Legend  
**'GANPAT'** Lost-Race Fantasy Writer  
**AGE OF CLASSICAL GREECE**



**MAJOR AUCTION REPORT**  
**CONAN DOYLE • TOLKIEN • DICKENS**  
**HARRY POTTER • VIRGINIA WOOLF**

**THOUSANDS OF BOOKS & MAGAZINES FOR SALE & WANTED**

**TOURTEL, Mary,** & Bibliography (69)

**TOWNSEND WARNER, Sylvia,** & Bibliography (65)

**TRAVEL BOOKS:** Rare Volumes & Values (4); Gertrude Bell (7); Spain (9); Scottish Highlands (14); Arminius Vambery (20); Freya Stark (21); Robert Louis Stevenson (60); Wilfred Thesiger (65); Alfred Wainwright (67); Bruce Chatwin (69); H. W. Tilman (71); Colin Thubron (74); Norman Douglas (87); Jonathan Raban (89); Amelia Edwards (97); Eric Newby (101)

**TRAVERS, P.L.,** & U.K./U.S. Bibliography (148)

**TREVES, Sir Frederick,** and 'The Elephant Man' (203)

**TREVOR, William,** & Bibliography (57); Full Update (188)

**TROLLOPE, Anthony,** & Bibliography (40); Reprints (83); Full Update (213)

**TROW, M. J.,** & Bibliography (97)

**TUBBS, E.C.,** & U.K./U.S. Bibliography (187)

**TUDOR MONARCHS,** & Bibliography (101)

**TUNNICLIFFE, C.F.,** & Biblio of Illustrated Titles (86)

**TURPIN, Dick,** & Price Guide (118)

**TV ANNUALS,** & Price Guide (207)

**TWAIN, Mark:** First Editions & Values (64); The Classic Novels, & U.K. Bibliography (153)

**U-BOAT WAR:** Collectable Volumes & Price Guide (57)

**'2000AD,'** & Price Guide (215)

**UFOs:** Collecting UFO Books, & Bibliography (121)

**'ULYSSES':** See James Joyce

**'UNKNOWN COUNTIES' BOOKS,** & Bibliography (188)

**UNSOLVED MYSTERIES:** Collectable Titles (7)

**UPTON, Florence,** & U.K. Bibliography (179)

**UTTLEY, Alison:** Children's Books & Bibliography (25); Children's and Adult Books & Bibliography (166)

**'VALIANT' COMIC,** & Price Guide (131)

*Continued overleaf*



## Back Issues continued

- VAMBERY, Arminius: Travel Books & Values (20)  
 VAN DER POST, Laurens, & U.K. Bibliography (66)  
 VENABLES, Bernard, & Bibliography (112)  
 VERNE, Jules, & U.K. Bibliography (77)  
 VICTORIA: Queen Victoria and Her Books (202)  
 VICTORIAN & EDWARDIAN GUIDEBOOKS TO LONDON  
 & Selected Price Guide (12)  
 VICTORIAN & EDWARDIAN PAPERBACKS (58)  
 VICTORIAN LADY TRAVELLERS, & Bibliography (159)  
 VICTORIAN (SMALL COLONIAL) WARS & Price Guide (1)  
 THE VIKINGS, & U.K. Bibliography (198)  
 VIVIAN, E. Charles, & U.K. Bibliography (158)  
 VON ARNIM, Elizabeth, & Bibliography (50)  
 VONNEGUT, Kurt, & Bibliography (36)  
 WAIN, Louis: Cat Illustrator, & Bibliography (101)  
 WAINWRIGHT, Alfred, & Bibliography (67); Update (140)  
 WALKER, Richard, & Bibliography (148)  
 WALL, Mervyn, & Bibliography (162)  
 WALLACE, Edgar, & Selected Bibliography (5); King of  
 Thrillers & Bibliography of Collectable U.K. Editions (56);  
 Non-Mystery titles and Bibliography (95); Full Update (182)  
 WALMSLEY, Leo, & Bibliography (103)  
 WALPOLE, Horace, & Bibliography (156)  
 WALPOLE, Hugh, & Bibliography (65)  
 WALTERS, Minette, & U.K. Bibliography (157)  
 WAR & WEAPONRY: Victorian Small Colonial Wars (1);  
 Poetry of WW1 (3); Napoleon & The Napoleonic Era (4);  
 Arms & Weapons (12); Air War 1914-18 (13); Regimental  
 Histories 1914-18 (16); Prisoner-of-War Books (17);  
 Naval Books of WW2 (23); 'Jane's Fighting Ships' & Price  
 Guide (32); WW2 Books (35); Battle of Britain Books (37);  
 Wartime Cookery Books (44); D-Day Books (47); WW2 Unit  
 Histories (61); WW2 Bomber Offensives (54); The U-Boat War  
 (57); Battle of the Somme (60); North African Campaigns (66);  
 Airborne Operations in WW2 (69); Espionage Books of  
 WW1 & WW2 (72); Dunkirk & The Fall of France, 1940 (74);  
 Memoirs of WW1 (81); Normandy Landings (86); The Age of  
 Marlborough (90); WW2 Special Forces (91); WW1 POW  
 Books (93); Napoleonic War Memoirs (96); British Generals  
 (99); WW1 Air Aces (102); D-Day and the Normandy Landings  
 (123); HMSO Paperbacks (137); Wartime Codebreakers (160)  
 WAR POETRY: see First World War  
 WARD, Mrs Humphry, & U.K. Bibliography (197)  
 WARNER, Rex, & U.K. Bibliography (207)  
 'WATER BABIES': see Kingsley, Charles  
 WATERHOUSE, Keith: & Bibliography of Fiction (87)  
 WATKINS, Dudley, & Price Guide (211)  
 WATKINS-PITCHFORD, Denys: See 'BB'  
 WAUGH, Evelyn: & Bibliography (7); Current Prices (49);  
 Fiction & Bibliography (78); Non-Fiction, & Bibliography  
 (118); Fiction Update (178); Latest Prices (205)  
 WAYNE, John: Books and Comics, & Price Guide (128)  
 'WAYSIDE AND WOODLAND' SERIES, & Price Guide (135)  
 WEATHER: Climate & Weather Books, & Bibliography (153)  
 WEBB, Mary, & Bibliography (95)  
 WEIRD TALES' MAGAZINE & Values (19)  
 WELCH, Denton, & Bibliography (133)  
 WELDON, Fay, & Bibliography (75)  
 WELLS, H.G.: Part 1, 1888-1914 & Bibliography (19); part 2,  
 1914-1946 & Bibliography (20); Current Selling Prices (54);  
 Science Fiction Novels (89); 'The Time Machine', & Price  
 Guide to SF Titles (136); 'The War of the Worlds' (175)  
 WENTWORTH, Patricia, & U.K./U.S. Bibliography (207)  
 WESLEY, Mary, & Bibliography (156)  
 WEST: Heroes of the West, & U.S./U.K. Bibliography (204)  
 WEST, Mae, & Bibliography (113)  
 WEST, Rebecca, & Bibliography (62)  
 WESTERN ANNUALS, & Bibliography (144)  
 WESTERN FILMS & Bibliography (56)  
 WHARTON, Edith, & Bibliography (120)  
 WHEATLEY, Dennis: Black Magic Books & Bibliography (54);  
 Historical and Adventure Novels, & Full Bibliography (119)  
 WHISKY BOOKS: Collectable Volumes & Values (45)  
 WHISTLER, Rex, & Bibliography (107)  
 WHITE, Antonia, & Bibliography (64)  
 WHITE, E.B., & U.S./U.K. Bibliography (184)  
 WHITE, Ethel Lina, & U.K./U.S. Bibliography (213)  
 WHITE, Gilbert, & Bibliography (111)  
 WHITE, Patrick, & Bibliography (102)  
 WHITE, T.H., & Bibliography (46)  
 'WIDE WORLD' MAGAZINE & Selected Price Guide (11)  
 WILD FLOWER BOOKS & Bibliography (122)  
 WILDE, Oscar: & Bibliography (8); Prose & Poetry (77);  
 Books about Wilde (135); Collectable Editions (164);  
 Centenary Survey (201)  
 'WILLIAM' STORIES: see Crompton, Richmal  
 WILLIAMS, Charles, & Bibliography (84)  
 WILLIAMS, Tennessee, & U.K./U.S. Bibliography (169)  
 WILLIAMSON, Henry, & Bibliography (31);  
 Non-Fiction Works & Bibliography (70);  
 Update & Bibliography (144)  
 WILSON, Angus, & Bibliography (46)  
 WILSON, Colin, & Bibliography (58)  
 WILSON, Jacqueline: Interview (191)  
 WIMBLEDON TENNIS CHAMPIONSHIPS (112)  
 WINDMILL & WATERMILL BOOKS, & Bibliography (107)  
 'WINDSOR' MAGAZINE & Price Guide (57)  
 WINE BOOKS: Collectable Titles & Values (39)  
 WINGFIELD, R.D., & U.K. Bibliography (206)  
 'THE WIPERS TIMES', & Price Guide (196)  
 'WISDEN'S CRICKETER'S ALMANACK' & Values (3);  
 Collecting Wisden Cricketers' Almanacks, & Price Guide (111)  
 WISE, T. J., & List of Forgeries/price guide (109)  
 WODEHOUSE, P.G.: & U.K. Bibliography (6);  
 Collecting the Works (48); 'Jeeves and Wooster' Books  
 & U.K. Bibliography (76); 'Blandings' Books & U.K.  
 Bibliography (108); 'Wodehouse in America' & U.S.  
 Bibliography (146); Magazine Serials, & U.K./U.S.  
 Price Guide (170); 'Jeeves and Wooster' Books &  
 Updated U.K. Bibliography (191); Short Stories (209)  
 WOLFE, Humbert, & U.K. Bibliography (168)  
 WOOD, David: Interview (196)  
 WOOD, J.G., & Bibliography (79)  
 WOOLF, Virginia: Part 1, 1882-1925 & Bibliography (20); Part  
 2, 1926-1941 & Bibliography (21); Current Selling Prices (50).  
 See also HOGARTH PRESS (71); Virginia Woolf and Her  
 Biographers, & U.K. Bibliography (151)  
 WOOLRICH, Cornell, & U.S./U.K. Bibliography (210)  
 WORLD CUP BOOKS, & U.K. Bibliography (172)  
 WREN, P. C., & Bibliography of Fiction Titles (90)  
 'WUTHERING HEIGHTS', & U.K. Bibliography (152)  
 WYNDHAM, John: & Bibliography (84); U.K./U.S. Update (190)  
 YATES, Dornford, & Bibliography (7)  
 YEATS, W. B., Early Works & Bibliography (88)  
 'THE YELLOW BOOK' Magazine Bibliography & Values (78)  
 YELLOWBACKS, & Price Guide (142)  
 YORKSHIRE: Collecting Books about, & Bibliography (127)  
 ZOLA, Emile, & U.K. Bibliography (72)

BACK ISSUES A-K WILL BE  
 PUBLISHED NEXT MONTH

# Current Catalogues

As many dealers only issue a new catalogue every three months or so, please do not worry if you do not receive the catalogue you request by return of post.

## NEW LISTS

Lists available: Modern Firsts, Transport, Travel & Topography, Military & History, Crime, Childrens, Signed, The Arts and Collecting, Sport, Sciences. Send SAE stating which to: Packhorse Books, 1 Cuckoo Lane, Honley, Holmfirth HD9 6AS, W. Yorks. Or alternatively e-mail: packhorse.books@btopenworld.com

## CRIME FICTION

List 2002/1 now available from Angela Stillwell, Tandarra, Bridgend, Ceres, Fife KY15 5LS. Tel: 01334 828 698. E-mail: angela.astillwell.freeserve.co.uk

**ONE OFF CHILDREN'S LIST.** William, Biggles, choice selection of children's first editions. Also annuals, other children's books and related items. Send SAE to: 166 Preston Old Road, Blackpool FY3 9QY or e-mail: lezmclair@talk21.com

**IRISH INTEREST.** 1,000 books in free regular catalogues. The Bookshop, Court Place, Carndonagh, Co. Donegal, Ireland.

## TOY & MODEL COLLECTING

SAE for new and secondhand titles: special offers: private publications: price guides. Arkwright Models, PO Box 210, Nottingham NG8 2NT.

**DESCRIPTIVE, PRINTED CATALOGUE** of over 400 items, published 1900s-1980s: Horticulture, Agriculture, Chemistry, Biology, Business, Cookery, DIY (especially USA Sunset books); also short list of natural history books. Contact: Peter Marcan, PO Box 3158, London SE1 4RA. Tel: (020) 7357 0368.

## AMERICAN COMICS/MAGAZINES

Catalogue 100.000+ Marvel/DC, F. Monsters + trade deals. 57p SAE to: Dynamic, 4 Orme Drive, Clevedon, Avon BS21 7HD.

## CATALOGUES AVAILABLE

Modern firsts, Childrens, Travel/Topography and misc. Contact Don Russell, 43 Barrows Lane, Yardley, Birmingham B26 1RZ. Tel: 0121 628 4483 (after 6pm). E-mail: donsbooks@aol.com

## WESTERN AMERICANA

Lawmen & outlaws, Buffalo Bill, Firearms, Native Americans, letters & diaries, Indian wars, western history — over 250 collectable books on all aspects of the Wild West. Catalogue now available. Clifford Elmer Books, 8 Balmoral Avenue, Cheadle Hulme, Cheshire SK8 5EQ. Tel: 0161 485 7064. Fax: 0161 485 4280. E-mail: cliffbooks@aol.com and website: www.truecrime.co.uk

## VINTAGE GLAMOUR MAGAZINES & PHOTOGRAPHS

Spick, Span, Kamera, Q.T., etc. 3x27p stamps for lists. "Yesterday Once More", 138 Dixon Street, Parkfields, Wolverhampton WV2 2BG.

## ELECTIONS AND POLITICS

Liber Books, 3 Hartington Street, Winewall, Colne, Lancs. BB8 8DB. Tel: (01282) 864346.

## TRUE CRIME AND CRIMINOLOGY

Legal biographies, classic British & American cases, forensic, organised crime, police, prisons, wild west, antiquarian items, Jack the Ripper, etc. regular catalogues issued. Clifford Elmer Books, 8 Balmoral Avenue, Cheadle Hulme, Cheshire SK8 5EQ. Tel: 0161 485 7064. Fax: 0161 485 4280. E-mail address: cliffbooks@aol.com Established specialist bookdealers for over 20 years. Web: www.truecrime.co.uk

## EROTICA, SEXOLOGY & CURIOSA

Please send £3.00 for full catalogue listing over 2500 items. Delectus, 27 Old Gloucester Street, London WC1N 3XX.

## BOOKS ON NAZI GERMANY

Send for free catalogue to: Third Reich Books, 34 Walnut Tree Avenue, Dartford, Kent DA1 1LJ. Tel: (01322) 279026.

## GENERAL LIST (NON-FICTION MAINLY)

Stamp appreciated to M. Head, 42 Battle Road, Erith, Kent DA8 1BJ. (020) 01322 436372.

## ADULT GLAMOUR MAGAZINES (1950s-1990s)

1000s of back numbers stocked. Good runs of Mayfair, Men Only, Club International, Playboy, Penthouse, Fiesta, Knave, Escort, Spick, Span & other pocket-sized mags, etc. Send 2 x 27p stamps for full details of entire range. WE BUY, too! Back Numbers, PO box 456 (Flair BC), Hove, East Sussex BN3 1DY. www.visitweb.com/adultglam.backnumbers

## LARGE DR WHO LIST

Including books and annuals. Separate lists available on Star Trek, U.N.C.L.E., Avengers, X-Files, Gerry Anderson and Biggles. State lists required. SAE to: Cranbooks, 12 Cottenham Park Road, London SW20 0RZ. Mail order only.

**FILM & TV TIE-IN PAPERBACKS.** For sample catalogue and subscription information send 4x1st class stamps. Sugan & Co., Southwood House, Well, Near Bedale, North Yorks. DL8 2RL. Website: www.film-tvtieins.co.uk

## MOUNTAINEERING & POLAR

Regular catalogues. Glacier Books, Ard-Darach, Strathview Terrace, Pitlochry PH16 5AT. Tel/fax: (01796) 470056. E-mail: info@glacierbooks.com

## IRISH BOOKS

Free catalogue of 800 second-hand Irish books from: P & F Whelan, 68 The Drive, Tonbridge, Kent TN9 2LR. Tel/Fax: (01732) 354882. E-mail: whelanirishbooks@lineone.net

## RICHMAL CROMPTON'S 'WILLIAM'

Large selection of collectable William books at: www.sharpssoftware.co.uk/william

## MASSIVE CATALOGUE

of Crime, SF, Horror, TV, Film, War, Western, plus related books & magazines. Huge selection of UK, US & overseas paperbacks. Send 52p SAE to: Zardoz Books, 20 Whitcroft, Dilton Marsh, Westbury, Wiltshire BA13 4DJ. www.zardozbooks.co.uk



## MILITARY CATALOGUE

Including naval/airforce. Free catalogue of books, journals and HMSO publications. BMH Books, The Lodge, Rescorla, St. Austell, Cornwall PL26 8YT. Tel: (01726) 851342.

## AFRICA

Regular catalogues covering whole continent. Yesterday's Books, 6 Cecil Avenue, Bournemouth BH8 9EH.

## CHILDRENS BOOKS

SAE to: Katharine Taylor, 2 Nelson Road, Bulwell, Nottingham NG6 9HS.

## TRUE CRIME & KENNEDY

All aspects of true crime and Kennedy family esp. assassinations. Catalogue from Leslie Bolland, 14 The Woodlands, Broom, Beds. SG18 9NH. Tel: 01767 312226.

**FREE LISTS.** Choose from: Biography, children's, entertainment, fiction, history, military, modern firsts, sport, topography, travel. Ken Whitfield, 5 Eugene Close, Romford, Essex RM2 6DJ.

**SPACE BOOKS,** magazines, journals, newsletters. **FREE** lists. Geoffrey Falworth, 15 Whitefield Road, Penwortham, Preston PR1 0XJ.

## CATALOGUES

Cinema, Music, Theatre, TV, Auto & Biography, Sport, Childrens, Annals, Topography. Send 2x19p stamps per catalogue to Capel Mawr, 21 Stryd Fawr, Criccieth, Gwynedd LL52 0BS or e-mail: books@capelmawr.idps.co.uk

## MILITARY CATALOGUES

Most periods/subjects covered. Write to: A.J.K. Books, 6 Essex Road, London E4 6DG.

## VINTAGE & MODERN CRIME FICTION

at affordable prices. Monthly catalogue on request. Viewing by appointment or visit website: www.abebooks.com/home/blackhillbooks Tel/fax: (01588) 640551. E-mail: blackhillbooks@hotmail.com

## EMPHASISE YOUR AD!

Use a **HEADING** or **SEMI-DISPLAY** style to draw attention to your ad.

The **HEADING** costs £2.20 extra.

You'll get about 25 letters  
(inc. spaces) on the line.

A **SEMI-DISPLAY** panel costs £8.50 extra. For this, your ad is enclosed by a box rule and has a heading line — see the examples on this page.

To calculate the cost of your **Semi-Display** ad, simply count the number of words at 30p each, then add £8.50.

If you'd like to order either of these 'extras', please tick the appropriate box on the Order Form and underline your required heading.

# Your Letters

If you have any comments or queries on any aspect of book collecting, please write to

**Book and Magazine Collector,**  
43/45 St Mary's Rd, Ealing, London W5 5RQ.  
Answers will normally be given only on these pages, so please don't send an S.A.E

## TOLKIEN ERRORS

Dear Editor,

Your article on Tolkien (BMC 214) was disappointing. There were minor errors in the text. The 1978 film (which was not a mixture of live action and animation, by the way) did not just cover the first book, but the first half of *The Two Towers* as well. Ian Holm does not reprise his radio role of Bilbo in the new film. He was Frodo in the Radio 4 version. John Le Mesurier was Bilbo.

But the real problems come in the bibliography. Mr Jackson obviously lifted his information on 'The History of Middle-Earth' series from the BMC feature of 1992, when only nine volumes had been published. A further three volumes have since been issued by HarperCollins: *Morgoth's Ring: The Later Silmarillion Part One* (1993); *The War of the Jewels: The Later Silmarillion Part Two* (1994); and *The Peoples of Middle-Earth* (1996).

Tim Everson, Surrey.

## AND MORE

Dear Editor,

As a long-time enthusiast for J.R.R. Tolkien's writings, I read your article about them with great interest. However, I feel I must correct an egregious error. Smeagol was not a "reptilian creature"; he was of hobbit affinity, however sadly debased by too many years of wearing the One Ring.

I would also challenge your judgement on *The Silmarillion* as being "rather stodgy mythology". Not so; it is an intricate and difficult construct, certainly, but repays reading and rereading. I have read it with great enjoyment three times now and, on each occasion, I have discovered new riches therein. Your friends, who have not done so, have missed, through their superficiality, a remarkable work, without parallels in profundity of creative imagination. Professor William A.S. Sarjeant, University of Saskatchewan, Canada.

It is true that I "lifted information" from our 1992 Tolkien feature when writing my recent article, but that's hardly surprising as I also wrote the earlier piece! I was bound to make omissions — how could I not with such a prolific author? — but it was careless of me not to mention the last three 'History of Middle-Earth' volumes. I apologise to Messrs Holm, Le Mesurier and Smeagol for my blunders, and also to the makers of the 1978 film (which utilised 'doctored' live action footage). As for my "superficial" friends, I'm afraid that there is nothing I can do about them . . .

## G. BRAMWELL EVENS

Dear Editor,

Following my article about G. Bramwell Evens ('Romany of the BBC') in the January issue (BMC 214), my attention has been drawn to an additional publication, much earlier than his 'Romany' books.

*The Truth about Direct Control in Carlisle* is a 1917 pamphlet, published by P.S. King & Son of London. Attributed to 'The Rev G. Bramwell Evens, Wesleyan Minister, Carlisle', it is very different to his later writings, being an account of the Government's 'Direct Control' of liquor and public houses in Carlisle during the First World War. Evens had been the Methodist minister in Carlisle since 1914 and dealt daily with the stresses of wartime life, particularly the thousands of munitions workers brought into the town for the duration. His pamphlet was a response, or more accurately a riposte, to an earlier one by a Rev Wilson Stuart of Birmingham. Stuart's *The Carlisle and Annan Experiment in State Purchase and Liquor Allocation* severely criticised the state of affairs in Carlisle.

Evens' pamphlet challenged Stuart's views and defended the situation.

Both pamphlets ran to second editions, responding to each other, but it seems likely that Evens, with his day-to-day direct experience of the matter, was in the right. I have only seen library copies of these pamphlets. They rarely come onto the market.

Returning to the Romany books, I have recently acquired another dustjacket design for *A Romany on the Trail*, the fourth 'A Romany in...' title from Epworth Press. This matches the design of the 1958 Koala paperback versions (shown in my article) of the first and second Epworth books (*A Romany in the Fields* and *A Romany and Raq*). It is on a 1949 reprint, but it is clear from other books advertised on the flaps that the jacket dates from at least the mid-1950s. The title-page of the book, which was printed several years before the jacket, credits the jacket design to P. Drake Brookshaw, but this is presumably incorrect.

I assume that a similar matching jacket was printed for the third Epworth title, *A Romany in the Country*. Jonathan Briggs, Gloucestershire.

## AND MORE EVENS

Dear Editor,

In his article on the Romany books of G. Bramwell Evens, Jonathan Briggs mentions two titles — *A Romany and Raq* and *A Romany in the Fields* — which were reprinted in paperback by Epworth in their Koala Books series. He might be interested to know that I have a Koala Books paperback edition of a third title, *Romany on the Farm*, with a cover identical to the one shown on page sixty of the article. It is No 15 in the series. John Airey, Newcastle upon Tyne.

Jonathan Briggs writes: *The Koala Books edition of Romany on the Farm must have had a small print-run to remain so hidden. The Epworth ads don't mention a paperback edition until 1964, so I assume that it is a 1963 or 1964 printing. Such a late printing might explain the mis-match with the covers of the other two paperbacks, which were published in 1958, as well as the A Romany on the Trail jacket from about the same time which I mention above.*



# Small Ads

## CHIPPING ONGAR BOOKFAIR, ESSEX

Budworth Hall, High Street, 9 miles from Chelmsford & Brentwood, Sunday March 17th. 10.00am-4.30pm, ample free parking. Admission: Adults 50p. Enquiries 01376 553608.

## FREE BOOKHUNTING SERVICE

No fee, no obligation to buy. Details please to: C.L. Greig, The Beeches, Brunton Fife KY15 4NB. Telephone: (01337) 870257. E-mail: greigbooks@aol.com  
**BOOKSEARCH SERVICE.** Enquiries 020 7703 0567. E-mail: lidfred@aol.com

## SAMUEL BECKETT (CRITICISM)

Ten hard back books by leading critics. Will separate. List available. 01524 414789.

## WINCHESTER BOOK COLLECTORS' FAIR

Saturday 9th March, 10am-4pm. Saxon Suite, Winchester Guildhall, Admission 50p. 24 dealers offering a wide range of second-hand books: rare, antiquarian, modern firsts, out-of-print, maps and ephemera. Next date: 18th May. New venue: The Royal Hotel, St Peter Street, Winchester. Organisers: Roly Hann, Bill Jackson: 023 8081 2640.

**FORTY PLUS EDGAR WALLACE READERS.** Good condition. Buyer collects. £40. 01666 823338.

## FOR SALE: NATIONAL GEOGRAPHICS

Complete issues 1966-2001 including related maps and Centenary Index plus some bound and single issues 1952-1965. Serious offers only to David. Telephone: 01373 813477 (Somerset). Buyer collects.

## TRAMS AND OTHER TRANSPORT

Varied selection of books/booklets for sale — (no railways). SAE for list, Blencowe, 67 Tuffley Avenue, Gloucester GL1 5LY. Exchange for Indian Railway ephemera preferred.

## SUFFOLK BOOK MARKETS

!East Anglia's established busy two-day events! High attendances! Phone for 2002 dates. 21st successful year!

## LONG MELFORD

The New Village Memorial Hall. Up to 30 dealers in books and printed collectables. Sat & Sun. 10am-5pm both days. Next one:

## MARCH 23rd AND 24th

Exhibitor bookings accepted for one or both days. Telephone (01787) 210810.

## OLD SHIPPING EPHEMERA WANTED

Postcards, menus, brochures, wrecks. Harry Potterton, 63 Keyham Lane West, Netherhall, Leicester LE5 1RS.

## DARTS

Wanted — books, magazines, newspapers, programmes, rule books, manuscripts, cuttings, scrapbooks — anything printed about darts (excluding Darts World magazine). Write to: Patrick Chaplin, 50 Norfolk Road, Maldon, Essex CM9 6AT.

## KNUTSFORD BOOK FAIR, 2002

Sundays 24th February, 21st April & 29th September. Civic Centre, Toft Road, Knutsford (on A50, via M6 junctions 19 or 20 or M56 junctions 7 or 9). 10am to 4.30pm. Refreshments. No steps. Free parking. Admission 50p. 38 Stalls @ £30. Tel Jef Kay (01925) 755736.

## CHARITY BOOK SALE

1000s of books in aid of Prostate Cancer, 16 March 2002, Huxley Village Hall, near Tarporley, Cheshire, commencing 10am. Details from 01829 781321 or les.pritchard@btinternet.com

## EAST GRINSTEAD BOOK FAIR

Chequer Mead Arts Centre, De La Warr Road, Saturday 2nd March, 10.00am to 3.00pm. Admission 50p (TFWC)

## RYE BOOK FAIR

Rye Community Centre, Conduit Hill, Sunday 3rd March, 9.30am to 3.30pm. Admission 50p (TFWC).

## SEVENOAKS BOOK FAIR

Sevenoaks Community Centre, Otford Road, Bat & Ball, Saturday 9th March, 9.00am to 2.00pm. Admission 50p (TFWC). Details: 01342 836008 or e-mail: books@lingfield.demon.co.uk

## ALMOST ANY BOOK FOUND

No obligations. Simply write or fax needed author/titles to Mr Pickwick's Booksearch, Lavender Cottage, Shutlanger, Northamptonshire NN12 7RR or fax: 01604 862 006 just anytime.

## NEW & SECOND-HAND BOOK SALE

The Community Centre, Hartfield Road, Forest Row, East Sussex, Saturday 16th March, 9.30am to 12.30pm. Admission 20p (no trade concessions). Details: 01342 836008 or e-mail: books@lingfield.demon.co.uk

## TRUE CRIME

30 misc vols. Includes Goodman, Lustgarten, Tullett, 3 Hodges (N.B.T.s). Tel: 020 8462 4017.

## SHEET MUSIC

Classical, operetta, religious, instructional pieces, films, musicals, novelty numbers. Large SAE for comprehensive list. Patricia Fahey, 6 Summerfield Avenue, West Bromwich, West Midlands B70 8SS.

## ADVERTISING RATES FOR SMALL ADS

The current rates for Small Ads are:

PER WORD.....	30p
HEADING LINE.....	£2.20
SEMI-DISPLAY.....	£8.50

A 10% discount is available when you pre-pay six consecutive insertions of the same advertisement

# BOOK & MAGAZINE COLLECTOR'S GRADING READY RECKONER & CONDITIONS

This Ready Reckoner will help you work out the value of a book in any condition. For example, if you have a book which we value at £10 in Mint condition, but which is only in Good condition, you can read across the appropriate line and find the correct value of your book – in this case, £4. Please note that Poor condition books worth less than £12 in Mint condition are virtually worthless to collectors. However, Poor condition books may be worth many times more if they contain intact, good illustrations.

Mint	Fine	Very Good	Good	Poor
200	180	150	80	10
150	135	125	70	8
100	90	75	40	5
75	65	55	30	4
50	45	40	20	3
40	35	30	18	2.50
30	27	22	13	2
25	22	18	10	1.50
20	17	15	8	1
15	13	11	7	1
12	10	8	5	—
10	8	6.50	4	—
9	7	5.75	3.50	—
8	6	4.50	2.50	—
7	5	3.75	2	—
6	4.50	3.50	1.50	—
5	4	3	1	—
4	3.50	2.50	50p	—
3	2.50	2	50p	—
2	1.75	1.30	—	—

## STANDARD CONDITIONS FOR BOOKS AND DUSTJACKETS

Below are the Standard Conditions for grading second-hand books and their dust-wrappers which we use in all features, bibliographies and advertisements in **BOOK AND MAGAZINE COLLECTOR**, so that anyone buying or selling books has a standard system to use to state the amount of wear and tear a book has been subject to. The five basic conditions accepted by collectors all over the world are listed here, together with a description of what each one means.

**MINT:** This means that the book is in perfect condition. It is complete with its dust-wrapper and is impossible to tell from a new copy. **DUSTJACKET:** as new.

**FINE:** The book appears to be in excellent condition. Closer examination, however, will show evidence of ownership and storage. There may also be a small inscription to the previous owner, but generally the book is in near perfect condition.

**DUSTJACKET:** as new but with very slight rubbing on the corners.

**VERY GOOD:** Slightly less than fine condition. Apart from slight foxing or fading, the book has no faults. **DUSTJACKET:** clean with excellent colouring, but with slight rubbing to most edges and corners.

**GOOD:** It is obvious that the book is second-hand. However, apart from minor faults, it must always be assumed that books in Good condition are complete in all respects, unless described otherwise. **DUSTJACKET:** fairly clean with almost perfect colouring, but suffering from marks, slight creasing and other signs of wear. Most of the edges are rubbed or have very small tears in them.

**POOR:** A book in this category is in really bad condition. It may be warped, the preliminary pages may be missing, and the spine irreparably damaged. The text is complete but the book is really only suitable to read. **DUSTJACKET:** tatty and grubby, and may well be marked, creased or torn.



MAR. 2002 • No. 216

# BOOK AND MAGAZINE COLLECTOR



*A Roman cavalryman, drawn  
by artist Ron Embleton.*